

OUT100

THE 20TH ANNUAL

ELLEN PAGE

ENTERTAINER
OF THE YEAR

SAM SMITH
BREAKOUT OF THE YEAR

ZACHARY QUINTO
ARTIST OF THE YEAR

SAMIRA WILEY
INGENUE OF THE YEAR

PHOTOGRAPHED BY
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DEC 2014/JAN 2015 \$5.99 USA/CAN UK £3.99



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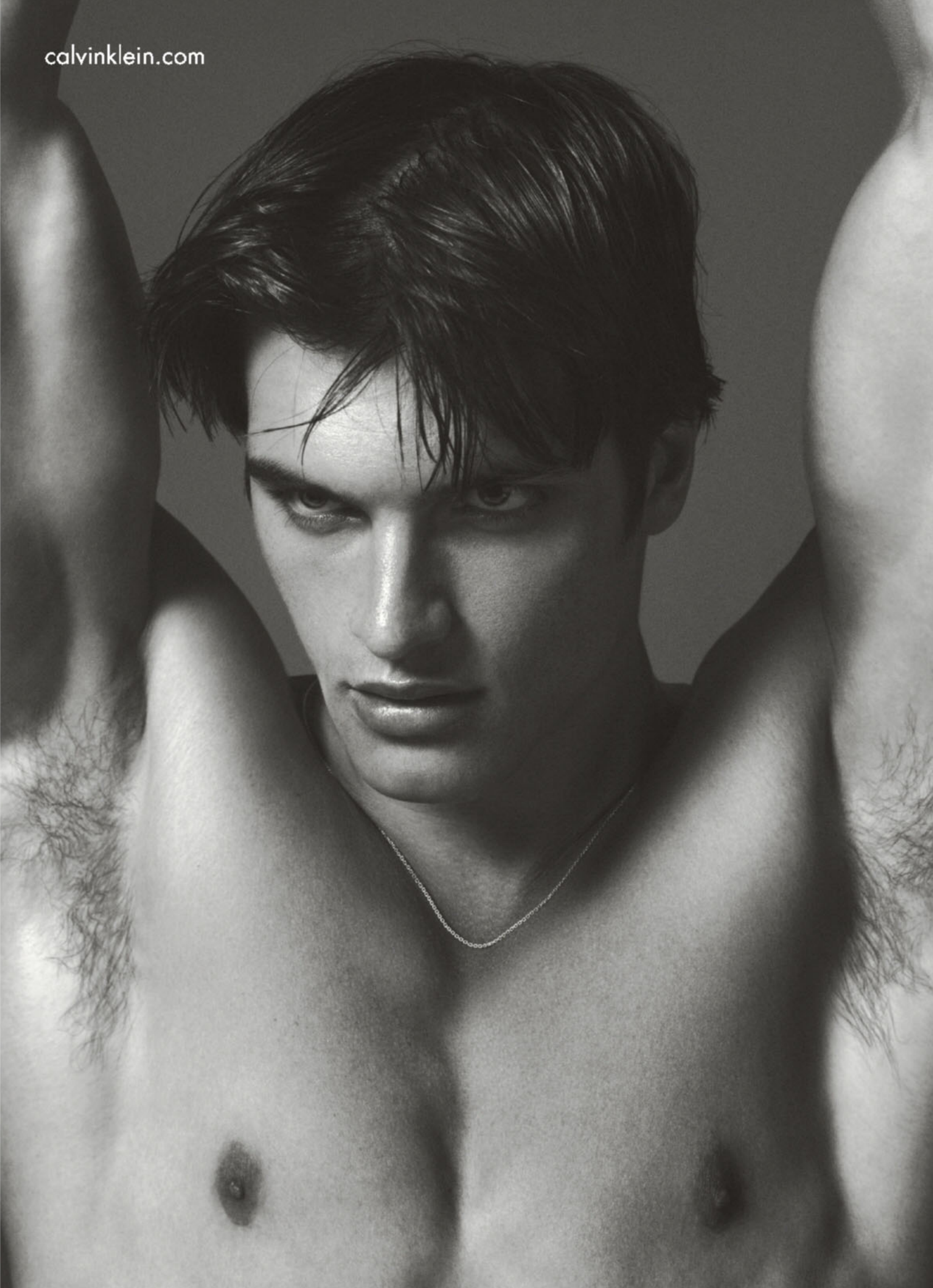


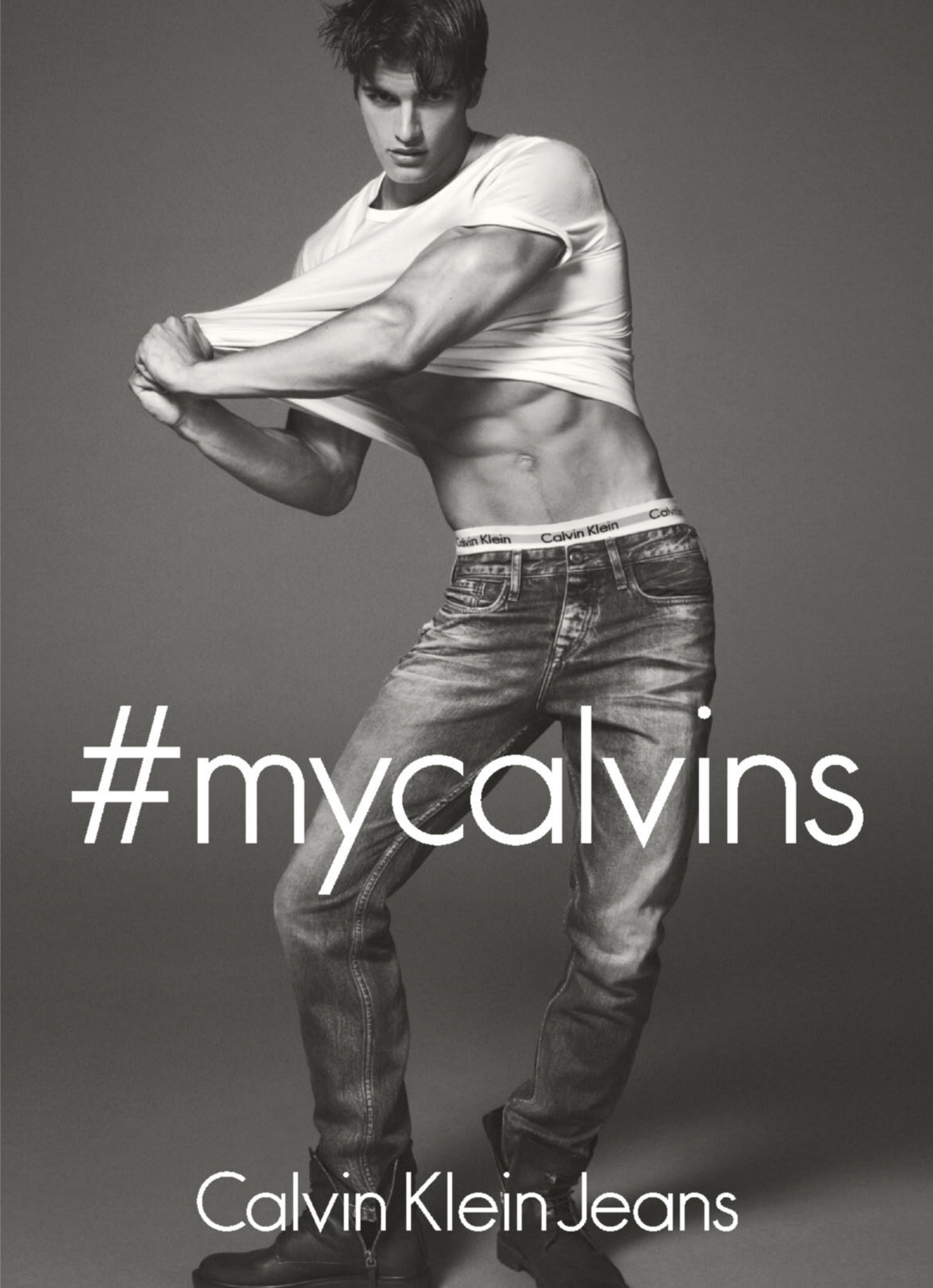
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Samira Wiley,
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EAU FOR MEN



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VODKAS
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NOT.



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JULIA GALDO AND CODY CLOUD (A.K.A. JUCO)

IN THIS ISSUE: Photographers, "The Out100," page 74

Provenance: Miami, Fla. and Phoenix, Ariz., respectively

Instagram Handle: @jucophoto

Inspiration: We are inspired by things everywhere all the time. We both find inspirations at the beach and at thrift stores, and we are very lucky to be surrounded by friends that are truly talented and doing amazing things.

Behind the Shoot: This story was back-breaking, but there were really beautiful moments sprinkled in. We were especially excited about shooting Shaun Ross as Keith Haring, and Sam Smith was one of the most lovely people we shot. And Don Bachardy's studio was incredible—he was a total pleasure to be around. We really lucked out on all of the cover shots. Every subject gave so much to us in terms of expression and collaboration.



SHANA NOVAK

IN THIS ISSUE: Photographer, "Exit Eggnog, Stage Left" and "The Out Guide to Holiday Gifts," pages 54 and 145, respectively

Provenance: Omaha, Neb.

Tumblr: ShanaNovak.tumblr.com.

Inspiration: One-liners—those smart, quick statements that make you think and leave a smile on your face. Photos are like one-liners, so I live and work for that sentiment.

Current Projects: For two years I have been shooting still life portraits of treasured family heirlooms for friends and family. This winter, I'm opening the still life sessions to the public on a commission basis. I'm excited to get out there and learn people's stories.



JON JAY READ

IN THIS ISSUE: Writer, "Veterans of an Unpopular War," page 60

Provenance: Santa Barbara, Calif.

Twitter Handle: @JonJayRead (there's nothing there but the sound of crickets)

Inspiration: People who tell truths that require vulnerability. I'm a therapist, after all.

Home Life: I have a cat named Missy; I'm looking for a partner. And if I had a roommate or houseplant, I'd most likely kill 'em (the plant by accident).



MIKE BERLIN

IN THIS ISSUE: Writer, "The Out100," page 74

Provenance: Washington, D.C.

Twitter Handle: @MiikeBerlin

Home Life: I've lived with the same female roommate for the past six years, each year edging dangerously closer to a common-law marriage. We lead full, happy lives caring for various succulents and rearranging pieces of minimalist furniture around our apartment. That takes up most of our time.

Behind the Story: I was surprised by the clarity and force with which Zachary Quinto spoke about issues affecting our community, like HIV and PrEP. I was also surprised to learn that Samira Wiley's parents are both foundational pillars of religious support for the LGBT community in D.C. I was not surprised, but thoroughly amused, to hear that Wiley's fans have started naming their cats "Poussey."



On the Cover

PHOTOGRAPHED FOR
OUT BY JUCO

ELLEN PAGE Styling by Michael Cook. Hair: Rheanne White.

Makeup: Hung Vanngo. Tuxedo by **Brooks Brothers**. Shirt by **Thomas Pink**. Bowtie by **Prada**.

SAM SMITH Styling by Lauren Ames. Groomer: Chechel Joson. Leather jacket by **3.1 Phillip Lim**.

ZACHARY QUINTO Styling by Michael Cook. Set designer: Greg Garry. Groomer: Joanna Pensinger/

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WILEY Styling by: Michael Cook. Hair and Makeup: Tasha Brown.

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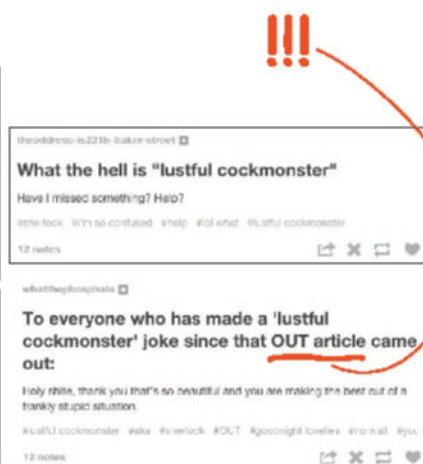


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FEEDBACK



ON ALAN TURING AND OTHER LUSTFUL COCKMONSTERS

Johnlocked, per the excellent Urban Dictionary, refers to fans who fantasize about a romantic relationship between Sherlock Holmes and his sidekick, John Watson. The popular online dictionary helpfully supplies some context:

Friend: OMG I just finished watching Sherlock and i love it!

Friend 2: Do you ship Johnlock?

Friend: Bitch, please I am Johnlocked!

As we in the LGBT community know only too well, there are worlds within worlds. Every community can be broken down into separate constituencies. Take our November cover star, Benedict Cumberbatch, best known to millions as the star of the hit BBC series *Sherlock*. There are fans of Cumberbatch, and there are super fans. And then there's the Johnlock community, those who labor at writing fan fiction in which Sherlock and John Watson fulfill less cerebral needs in one another. As Cumberbatch explained in our story, "It's always, like, one of them is tired, one comes back from work, the other is horny, a lump appears in his trousers, and then they're

at it. It's usually me getting it—I'm biting Watson's dog tags." Cumberbatch talked about many things, from Alan Turing and religious fundamentalism to the defense of gay rights—subjects that dominated coverage of media outlets from *The Guardian* to *BuzzFeed*, among others. But for many fans of *Sherlock* it was those 38 words that stuck in their craw.

"It hurts to see him poke fun at fanfiction stereotypes as if that's all there is to it," wrote Emma Theunissen on Out.com. "I've always thought of Benedict as an intelligent man. I just hope he's intelligent enough to realize that even though there are crack fanfics out there, there are also beautiful pieces of literature by fans as well." The story exploded on Tumblr, where *Sherlock* fans parsed his quotes to find insult where none was intended. One Tumblr site, Irregular Thought, encapsulated the reaction neatly: "Apparently Benedict Cumberbatch saying he doesn't like Johnlock is the Tumblr equivalent of genocide." Others were simply confused. "Can someone please fill me in on what happened with Benedict?" pleaded Wolf of the Earth and Sky. "I know some people are mad and I think it has something to do with the phrase 'lustful

cock monster'?"

Ah, yes, that delicious phrase, first coined by football punter Chris Kluwe in 2012 in his much-publicized defense of gays in sport. In the Cumberbatch interview, "lustful cockmonster"

was deployed to describe fanfic's characterization of Sherlock. The phrase quickly trended as a hashtag. One fan even turned it into a T-shirt, offering it on her Tumblr page for \$18. If a side effect of our Cumberbatch story is to resurrect Kluwe's coinage, we'll have done our job.

On the subject of lustful cockmonsters, a series of Out.com features focusing on hetero-homo bromances stirred lively debate among readers. In an interview with Out.com's Brandon Schultz, *Big Brother* star Zach Rance described his relationship with gay contestant Frankie Grande on and off the show as an example to others. "You can be straight and have a gay best friend," he said. Not everyone bought Rance's story. "He can claim straightness all he wants," wrote Melissa Adams on Out.com, "but anyone who watched the live feeds...knows we weren't just watching a beautiful hetero-homo friendship blossom; we were watching a 'straight' man and gay man fall in love." As with Sherlock and John, if you want to see how far that bromance can go, you'll probably need to write it yourself. Just don't forget the hashtag.

WRITE TO OUT

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When writing to Out please include your name, address, height, eye color, a detailed chart of your sexual history, and a daytime telephone number for confirmation. Please note that all letters and email become the property of Out and may be edited for space and clarity. Or we may just pass them around the office and doodle on them. Because of the heavy volume of reader mail, we are unable to acknowledge letters that we do not publish.





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EDITOR'S LETTER

Strength in Numbers

I've written before about the profound role played by LGBT writers Edmund White and David Leavitt in unlocking my identity as a teenager. This was the predawn of the Internet, when books alone, it seemed, had the power to let you know that others like you existed. You need only look through this year's OUT100 to see how much has changed. Take our four cover stars. Three of them—Ellen Page, Sam Smith, and Samira Wiley—were not even publicly out at the beginning of the year; the fourth, Zachary Quinto, came out in 2011. Guess what? The sky didn't collapse! On the contrary: Quinto's career has flourished. Hollywood bean counters still clinging to outdated ideas of what fills seats in theaters would be wise to remember that the dinosaurs died out—*fast*.

Alas, such changes came too late for Richard Chamberlain, who recalls a different era (page 101). "I spent a great deal of my life pretending to be somebody else," says the star of *The Thorn Birds*. "If I were ever outed, my career—which was my entire life, for the longest time—wouldn't have happened." It's still not certain if Hollywood is ready for an openly gay romantic lead, but someone, soon, will test that theory. It might well be Troye Sivan (page 95), who—like the winner of our Readers' Choice Award, Tyler Oakley—has harnessed social media to build his massive fan base.

Oakley, whose YouTube channel has 6 million subscribers, was at the center of a lively debate on Out.com when nominations for the Readers' Choice Award were announced. Some felt he was compromised by things he'd said in the past, and for which he's apologized, but I think we can all agree that we live in unusually transparent times, when anything you say, *ever*, will be taken down and used as evidence against you. Thank the Internet for that. For better or worse, the mea culpa for things said casually, spontaneously, and without due deference to the thought police has become emblematic of our times. How gratifying, then, to honor Larry Kramer, a man whose first and last principle has always been to speak his mind, but eloquently, and *never* casually. Kramer is joined by other pioneers for gay visibility, including Evan Wolfson, Terrence McNally, Armistead Maupin, and Don Bachardy, who remind us that not all wisdom is found online. There is nothing more humbling than to be in the presence of people who have directly enhanced your life. I, for one, remember straight friends reading *Tales of the City* when I was still in the closet, and the



immense gratitude I felt that someone had made our lives resonate in the cultural mainstream.

This is my ninth OUT100 as editor of *Out*, and looking back to my first, in 2006, one thing stands out: More people are out at the top of their professions than ever. In 2006 we couldn't find a single A-list actor willing to grace the cover. Not one. Instead we honored Anne Hathaway and Iman, partly for their work as "allies," but also, if we're honest, to compensate for the paucity of recognizable LGBT celebrities. That's how much the ground has shifted. There were no out professional athletes like Jason Collins (page 107), or such visible transgender role models as our 2013 Readers' Choice winner, Laverne Cox, or—this year—Laura Jane Grace and Carmen Carrera (although we're glad to welcome back Calpernia Addams, who helped train Jared Leto for his Oscar-winning turn as Rayon in *Dallas Buyers Club*).

This issue is dependent on a lot of sweat from a team of dedicated editors, led this year by Jason Lamphier who—like me—has become inured to the brickbats that inevitably follow such a list. It was Jason's suggestion that we offer a few clarifications on our methodology. First, we try to avoid including the same person two years running (hence no Laverne Cox this time around). Second, for all those you see here, many more requests were sent out to people who either could not make it, or who failed to respond. Just because somebody is not in the OUT100 doesn't mean we ignored him or her. Rest assured, as with the perennially absent Ellen DeGeneres, we will try, try, and try again. See you all next year.

AARON HICKLIN, *Editor in Chief*

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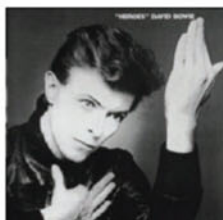
META-DATA

Obsessed: Our Current Fixations



WHAT A RIP-OFF!

If you know *Out*, you know we don't have an original bone in our gay bodies. So when we set out to shoot the most compelling LGBT people of the year for our annual OUT100 portfolio, we turned our gaze to the past, calling on other arty people's iconic images—like these ones! Now, stop judging us and go find our photographic tributes on page 74. (They're better than the originals anyway.)



900+

The approximate number of versions recorded of the classic weeper “Send in the Clowns.” For a bit on the latest, from legendary rocker Bryan Ferry, turn to page 32.

BY THE NUMBERS: YOU EDITION



86,063

The number of votes cast in this year's **OUT100 Readers' Choice poll**. For the winning honoree, go to page 86.



24

The number of pickleback shots consumed during our OUT100 shoot with the New Orleans folk-blues band **Hurray For the Riff Raff**. (Our heads still hurt.) (See their photo on page 129.)



DIVA ALERT!

And the award for the Most High-Maintenance OUT100 Photo Subject goes to...**the wigs from the Broadway revival of *Hedwig and the Angry Inch***. Dude, seriously. We had to book them their own car! (See page 88.)



BEHIND THE SCENES!

A big thank-you to our favorite person, **Candy Kantor**, owner of RK Bridal, the bridal shop where we shot OUT100 honoree Bianca Del Rio (see page 107). And also to *Out* market editor Michael Cook and OUT100 makeup artist Angela DiCarlo for making web phenom **Tyler Oakley** look supremely icy as Truman Capote. In cold blood, indeed! (More on page 86.)

THE TWEET LIFE: OUT100 Edition

@EllenPage Just took off my sunglasses so I could see more clearly to look for my sunglasses. So everything is going great guys!

@fakedansavage (Dan Savage) What's Your Pronoun Preference, Charlie Brown? #rejectedpeanutsspecials

@ColeEscola “Don't weep for me” is about as passive aggressive as it gets so don't you dare tell me Jesus wasn't a bottom.

@JefferySelf I didn't need a slew of old photos to tell me Melanie Griffith grew up with a pet lion.

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FOREGROUND

BRYAN FERRY, FURRY COATS, ROSEMARY TIPPLES, ANNA KENDRICK'S CINDERELLA STORY



Crude Awakening

LEIGHTON MEESTER,
FOUL-MOUTHED AND PLAYING
GAY—BUT NOT A TART

BY SHANA NAOMI KROCHMAL



Leighton Meester is proud of her contribution to the crass dialogue in the new movie *Life Partners*, shaped during just a month of rehearsal with its filmmakers and her cast mates. Especially when it involves her insisting she use the word “dick.”

Early on in the sharp, heartfelt comedy, Sasha (Meester) shows up for her weekly *Top Model* drinking-and-snarking date with her BFF, Paige (*Community*’s Gillian Jacobs), only to discover it’s been crashed by Paige’s new boyfriend, Tim. Sasha’s a hot, gay, single mess who’s not ready to turn 30—or worry whether she still fits in Paige’s perfectly arranged life. But she’s also mortified at being drastically underdressed for a first introduction, dragging Paige into a private sidebar: “Then I wouldn’t have worn pajama pants with a hole in the dick!” Sasha says, chagrined.

“I have to be able to say ‘dick,’” Meester says with a laugh. “So, sorry, everybody, but...”

That’s one of about a hundred ways that Sasha is a stark, memorable contrast to Blair Waldorf, the über-chic Upper East Side queen bee Meester spent six seasons portraying on *Gossip Girl*. But this, she confesses, is the role that best reflects her “gross” off-screen personality. “My friends who’ve seen the movie said, ‘This is you. Not *like* you—it’s you.’ When you’re like, ‘Oh shit, I shouldn’t have said that.’” This is Meester at her most relaxed and unfiltered.

In a later scene, Sasha holds up a flannel shirt and asks, “Is this too Ellen Page?”—another Meester improv. “We tried a bunch of different things. It was supposed to be somebody from *My So-Called Life*, but I didn’t grow up watching that.” When the scene was shot, Page hadn’t yet come out publicly, and the two don’t know each other. “I just like her style,” Meester says, laughing again. “I wear flannel a lot, too.”

As Paige gets more serious with Tim (played by Meester’s husband, Adam Brody, though she says the casting was coincidental), Sasha scrambles her way through awful dates with older women (including one played by *Saturday Night Live*’s Kate McKinnon) and flaky young waifs. She drinks heavily with her pals, does the

bare minimum of ass-kissing at a shitty *Office Space*-ish receptionist job, and keeps promising her parents she’s focused on making it big as a singer-songwriter, even as her guitar gathers dust.

Life Partners (in select theaters December 5) is more *I Love You, Man* than *The L Word*, a project Meester thinks was made even stronger by a month of “geeking out 24 hours a day” at rehearsals with director Susanna Fogel and her real-life gay best friend, screenwriter Joni Lefkowitz. “I loved their friendship and their previous work,” Meester says. “It’s awesome to capture the dynamic of the relationship between these women. I felt very empowered and excited.”

Unlike Sasha, Meester *has* written an album. Produced by Jeff Trott, Sheryl Crow’s longtime collaborator, *Heartstrings* has more in common with the work of touchstones like Joni Mitchell and Kate Bush than the confections Meester dished out during her 2009 pop phase, which included the single “Somebody to Love,” featuring a pre-“Blurred Lines” Robin Thicke. “It’s utterly different from what I was doing before,” she says. “It’s got kind of a pop structure, but it’s a little bit more dreamy and experimental.” She and Trott recorded all of *Heartstrings*’ tracks live in a studio over the course of one week. “And then I went to New York and did a play—like, hold that thought.”

While other young actresses fumble for vague answers about feminism, Meester’s four months on Broadway this year opposite James Franco and Chris O’Dowd prompted her to pen an English thesis-level op-ed on *The Huffington Post* titled “I’m Not a Tart: The Feminist Subtext of Steinbeck’s *Of Mice and Men*.” In it, she addressed the audience’s laughter as she died each night on stage. “It was an unbelievably sad thing to do every day,” she says. “I know this is a play—but very slowly, [their reaction] started to hurt. Finally I was able to put it into words.”

That tendency to dig deep—and get a little vulgar—can make it tough to do bite-size press for a quirky, nuanced film like *Life Partners*. “This is the gayest movie I’ve seen,” Meester says. “I know it does have a really good message, but we don’t talk about it to death.” ■

**“I have to
be able to say
‘dick.’
So, sorry,
everybody...”**



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The Gay Agenda

18 things you should be talking about right now

1.

Anna Kendrick...
...Into the Woods
and full of neuroses



In an Oscar season sadly lacking in dance numbers and witches played by Meryl Streep, it's good to know we have *Into the Woods*. The film adaptation of Stephen Sondheim's 1987 musical features a clan of familiar, but decidedly more adult fairytale characters who cross paths on their way to their respective happily ever afters. The movie stars Meryl, but also Johnny Depp, Chris Pine, Emily Blunt, and pretty much every other Hollywood A-lister. But it's Anna Kendrick (of *Pitch Perfect* fame) who takes the crown as a klutzy Cinderella just trying to get home before midnight in one piece. Been there, sister. **MAX BERLINGER**

When did you first see *Into the Woods*? I saw the Bernadette Peters version on PBS. I think a sign of a good musical is when you want to play every role, and Sondheim does that so often. I want to be Jack, I want to be the Witch.

Was it intimidating playing an iconic role like Cinderella? Maybe if I were playing a more traditional version of her, but this version

is so broad and neurotic. I didn't feel like I had the dreams of every little girl on my shoulders, because that's not who this Cinderella is.

You're in this and *The Last Five Years*, both musicals. Was that a conscious choice? I've been doing musical theater since I was 12—before that even. I thought it was the coolest thing ever, but in high school I was told by cooler kids that it wasn't and that I sucked. But being in *Into the Woods* defines my idea of a dream role.

***The Last Five Years* is a very different show.** They couldn't be more different. *Into the Woods* had this huge set and production value. With *The Last Five Years* we had no time or money, and we did a very stripped-down, emotionally honest version—not to mention, it's just two people.

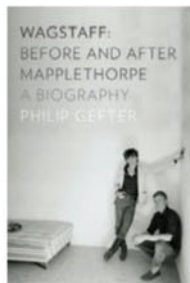
You're great on Twitter. What's your approach to it? I like Twitter because I'm incredibly long-winded, so being forced into brevity is a good thing for me.

2.

THE MAN WHO MADE MAPPLETHORPE (AND FOREVER CHANGED THE ART WORLD)

Robert Mapplethorpe's photography is iconic, but the older man who served as his patron and lover has largely been forgotten. Sam Wagstaff was a handsome, high-society figure who could have done anything, but decided to leverage his money and privilege to shape modern American culture and make Mapplethorpe a star. In Philip Gafter's biography *Wagstaff: Before and After Mapplethorpe* (Liveright), we gain insight into the pair's courtship and how Wagstaff, a onetime curator, mentored a

young Mapplethorpe. We also receive a primer on the (mostly gay) men who were conspiring to shake up postwar 20th-century art. Museums and galleries tended to reject the legitimacy of photography until Wagstaff amassed one of the world's finest private collections of it. "I wouldn't have touched Robert without Sam," says one curator, "and there were others like me who felt the same." **JERRY PORTWOOD**

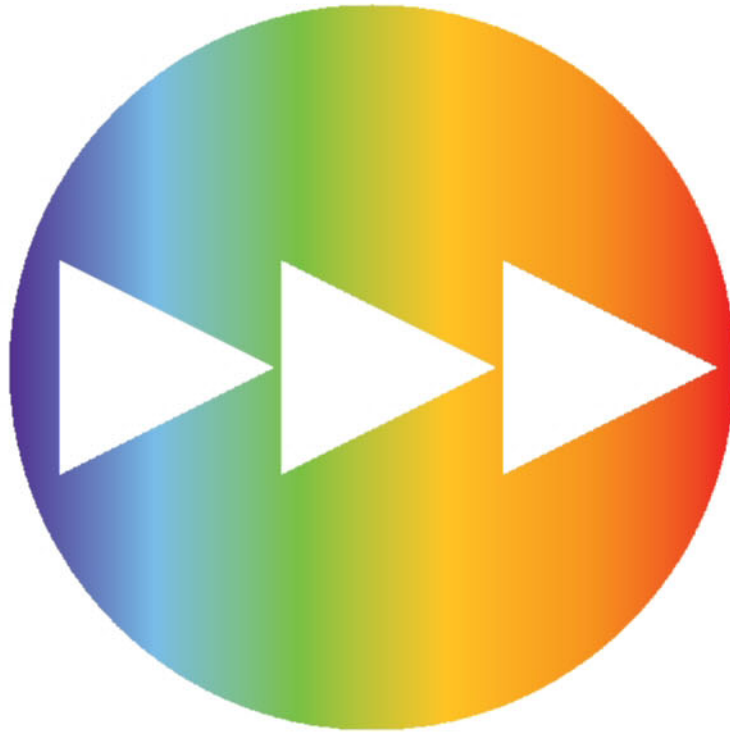


3.

The Anonymous Exhibition of Banksy Does New York

If Banksy's *Exit Through the Gift Shop* was a gonzo, cinematic riff on an artist's statement, Chris Moukarbel's new HBO doc, *Banksy Does New York*, is a museum tour turned on its ear. Tautly chronicling its subject's 2013 New York "residency"—in which Banksy spent the month of October staging fleeting, sometimes elaborate, daily installations—Moukarbel's film surrenders itself to the contradictions inherent in everything Banksy touches. Case in point: Newscasters and Mayor Michael Bloomberg speak out against building defacement, but if your home is tagged with a Banksy, its value skyrockets.

Meanwhile, as chaotic as Banksy's epic stunt may have been, Moukarbel (who is Jake Shears's partner) tips the scales to depict it as a unifying event, with journalists, aesthetes, and "Banksy chasers" following the peerless prankster on social media and participating in his citywide scavenger hunt. It may be tempting to ponder the themes of *Banksy Does New York* further. Or you could just defer to a snippet from the provocateur's audio guide, which ran on his pop-up Web site during his residency: "Let's pause for a moment to consider the deeper meaning of this...OK, that's long enough." **R. KURT OSENLUND**



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Blues Are the Drug

"I like sad songs, and I guess I've been drawn to other people's sad songs—blues songs to start with. The first voice that really stirred me was Lead Belly, and in the '50s there was skiffle music, which brought the blues of America to British radio. I still have my 78s of Fats Domino, Little Richard, and early Elvis."

On His Romance With Amanda Lear

"She's a very big personality—very funny—although I haven't seen her for ages. We used to hang out at dinners in London in the '70s. It was a wild time. I guess the gay community loves her wit, and the glamour as well. It's a great combination."

On Getting His Hands Dirty

"When I was putting Roxy together I was teaching odd days, and this school asked if I could teach pottery two days a week. That was fun—all the students were girls. It was a very good atmosphere, playing music during the lessons—I'd let the girls bring their own records—and then at nights rehearsing with the band. I made some pieces at the time, small experiments with different glazes and stuff. I still have some."

On His First Rock Concert

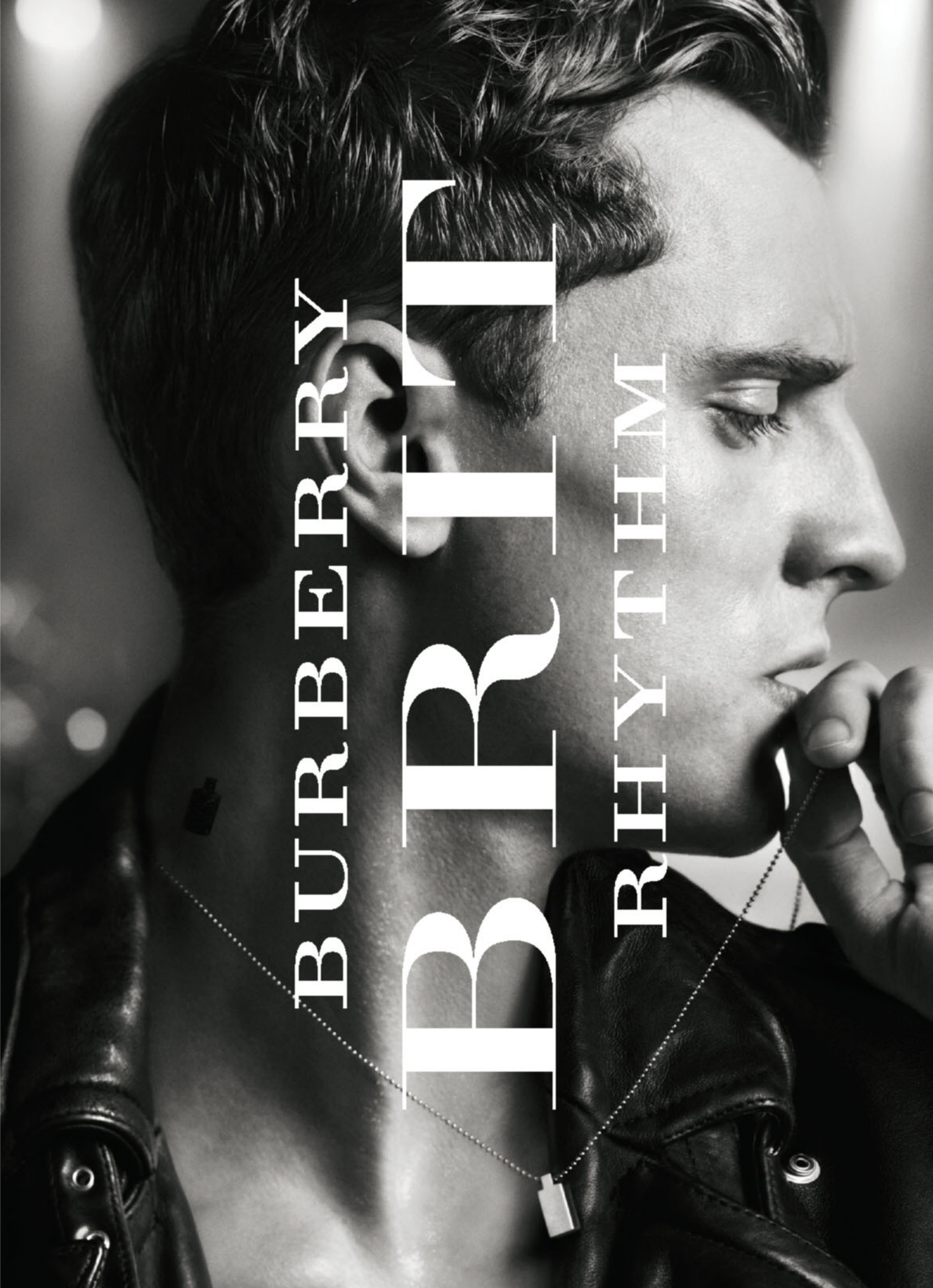
"I was fortunate enough to see the first rock 'n' roll tour of Europe, which was Bill Haley and the Comets. I was only 10 and won two front-row seats at the Sunderland Empire. I went with my big sister, and it was wild—teddy boys wrecking theaters. It was the beginning of that whole thing. After that came the Beatles and the rest of it. Up until then, we made music around the piano. My sister used to buy sheet music and play songs from the hit parade—that's what people did. It was a different age."

4.

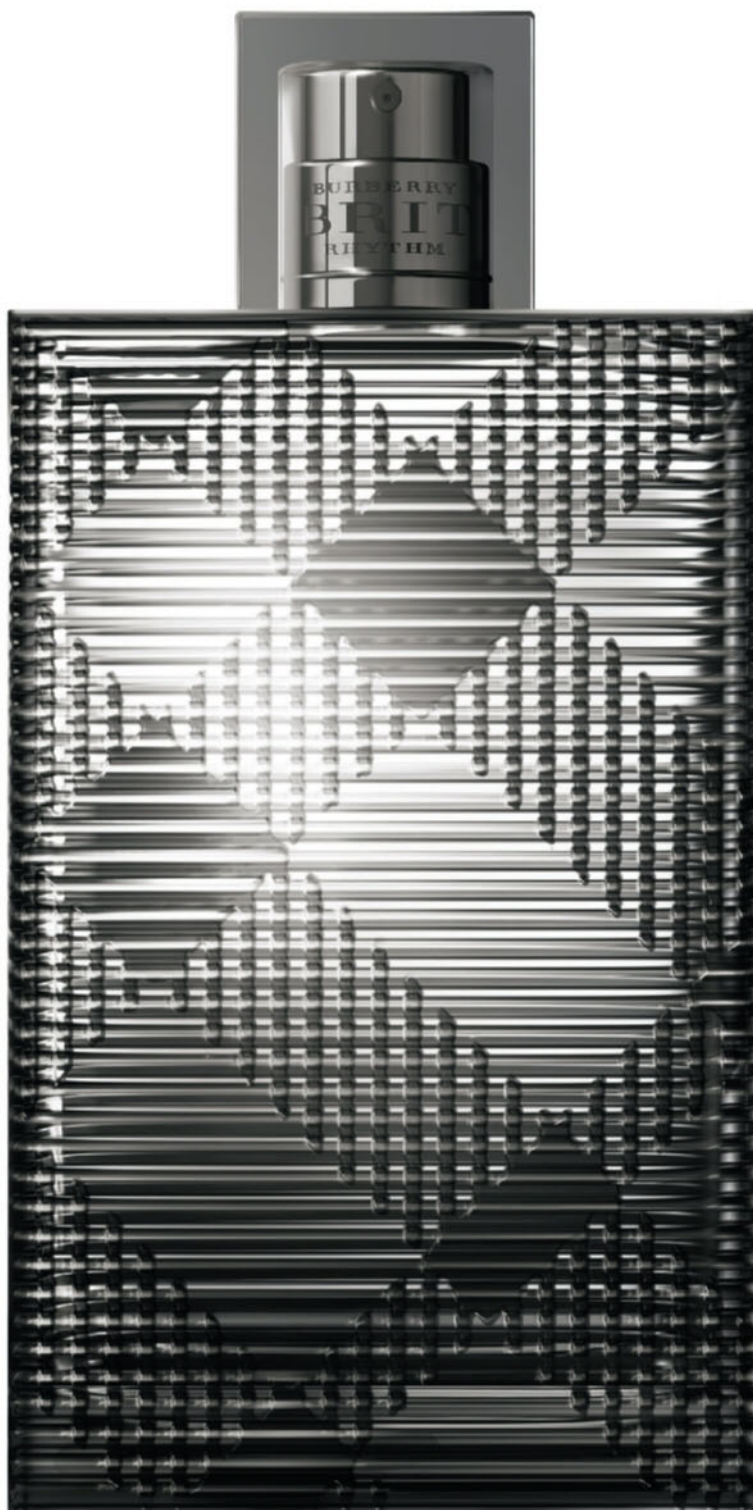
Bryan Ferry's Sad Pleasures

Barbra Streisand, Shirley Bassey, and Susan Boyle have all sung it. So, now, has Bryan Ferry. "Send in the Clowns" may be the most surprising choice for a cover for the man who put the glitter into glam, but Ferry has never been short on surprises. His new album, *Avonmore* (named for the address of his London studio), is no exception. It's been more than 40 years since Ferry formed Roxy Music—recruiting Brian Eno, among others, to join him—and the musician sounds as lushly romantic as ever. The lead track, "Loop De Li," is a master slice of smoky dance-pop, while the album closer, "Johnny and Mary," a collaboration with Norwegian producer Todd Terje, turns Robert Palmer's New Wave classic into a melancholic power ballad that plays like a world-weary denouement to Ferry's long and celebrated career. Here, the icon looks back. **AARON HICKLIN**

PHOTOGRAPHY BY M. SHARKEY

A black and white photograph of a man's face and upper torso in profile, looking down. He has dark, wavy hair and is wearing a dark leather jacket. His hand is near his mouth, and a thin chain with a small rectangular pendant hangs from his neck. The background is dark with soft, out-of-focus light spots.

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5-16.

Your 2014 Playlist

What are the best albums of the year? Depends on who you ask. We rounded up three of 2014's queer musical breakouts to get their very diverse picks. Let the debate begin. **JASON LAMPHIER**



17.

Two Questions for Two Stoners: **High Maintenance's Katja Blichfeld & Ben Sinclair**

In the Vimeo Web comedy *High Maintenance*, a pot dealer cycles all over New York, delivering weed to a captivating array of tokers. The first season was free; the new season (three eps now, with three more coming in early 2015) is not. But for storytelling this potent, you should be coughing up *something*. We talked to the series' creators, couple Katja Blichfeld and Ben Sinclair (who also plays the show's awesome dope peddler). **JE**

You've featured a lot of queer characters. Any in the new episodes?

BEN: Absolutely. I've been very into the exploration of sexual identity since I was a teenager.

KATJA: Ben's wearing a women's sweater right now.

BEN: Oh, yes. It's got a bunch of fruit on it. I actually bought it one day when I was on mushrooms. I was like, "This is *mine*."

Speaking of drugs, how much actual pot smoking goes on while you're filming?

KATJA: That doesn't happen until we wrap. While the two of us are very functional stoners, everyone's different. What the actors are actually smoking is a blend of herbs we get from our local apothecary. It's like lavender and mugwort and catnip. I don't know if it's the placebo effect or if it actually works, but people seem very relaxed after they smoke it.



BIG FREEDIA

The New Orleans bounce diva's first album, *Just Be Free*, features the bassiest, sauciest paeans to the booty we've heard all year. "Anaconda" who?

Freedia's Favorite Albums:



Chris Brown, *X*

"He consistently puts out hot records. We all be looking for new flames, too."

Beyoncé, *Beyoncé*

"The diva of all divas. I love everything she does."



Schoolboy Q, *Oxymoron*

"This album is really different and creative. My friend turned me on to it, and now I have it on regular rotation."



HARRY BURGESS, lead singer of Adult Jazz

On their curious debut album, *Gist Is*, Burgess and three other lads from Leeds unfurl sprawling arrangements with gibberish lyrics. It's a grower, but worth the patience.

Harry's Favorite Albums:

Perfume Genius, *Too Bright*

"Mike Hadreas eloquently documents the effects of difference and its relationship to pride. These songs are beautiful and exciting."

Oliver Coates, *Towards the Blessed Islands*

"It's a cello record—cello through lots of different settings. On one track, 'Raimondas Rumsas,' he uses a flexible, broad bow that wraps around all four strings. The chords sound amazing."



Shabazz Palaces, *Leese Majesty*

"It's thicker-sounding than a lot of hip-hop, which gives the starker beats more impact. Also, some appealing use of Auto-Tune."



TRUST

(a.k.a. ROBERT ALFONS)

You practically need an ice pick to cut through the frosty, brooding, hard-edged tracks on the Toronto synth freak's latest record, *Joyland*. A seedy pleasure.

Trust's Favorite Albums:



Warpaint, *Warpaint*

"It's so moody, and all the melodies are so weird and catchy. Flood's production is amazing, too."



Zhala, *Prophet EP*

"Her music's incredible. I can't wait to see her blow up."

Doss, *Doss EP*

"It's so shoegazy and dreamy. She's like a crystalline, intergalactic Britney."



18. Matthieu Charneau, Ready for His (Next) Close-Up

It isn't easy to switch careers, especially when you've made as vivid an impression in your primary field as Matthieu Charneau. It appears, though, that the 25-year-old French model is having fun making the leap. Thanks to his chiseled and distinctively scruffy looks, as seen in his on-camera collaborations with the likes of Nicola Formichetti and Pierre et Gilles, Charneau has already amassed an army of admirers (just Google "the most gorgeous gay man in the universe").

But with acting training and a few French-language roles under his belt (he starred in budding director Justin Wu's stylish short *Coup de Grâce*), Charneau now has ambitions to be a Euro James Franco, with all the tireless range and mystery—but better headshots. And he isn't daunted by the presumption that his

queer-themed portfolio might limit his goals. "When I studied acting, people said, 'You've done very sexy stuff, and people are always going to think you're gay because you've only done gay photographs,'" Charneau says. "Well, I know myself, and I believe I won't get stuck in the way people see me. There are a lot of roles I want to play."

Charneau credits his modeling for giving him the courage to tackle drama, saying that "every time I did a photo shoot, I was playing a character and trying to go further." Shockingly, one place Charneau doesn't push himself is at the gym. He swears he "doesn't work out a lot" or even eat much to build muscle. "I'm not a hungry person," Charneau says. But his fans are.

DANIEL D'ADDARIO





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Wild Boys

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CLOCKWISE FROM TOP LEFT: SHIRT BY **PRADA**, \$2,020; HAT BY **TOPMAN**, \$44; CUFF LINKS BY **RALPH LAUREN**, \$395; BOLO TIE BY **VERSACE**, \$475; JEANS BY **LEVI'S**, \$109; BOOTS BY **KENNETH COLE**, \$498; CARDIGAN BY **ORIGINAL PENGUIN**, \$165; *GIANT* (1956); BRACELET BY **DAVID YURMAN**, \$550; LEATHER CHAPS BY **VERSACE**, \$3,995; CARPETBAG BY **PAUL SMITH**, \$1,450



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CLOCKWISE FROM TOP LEFT: WATCHES BY **MOVADO**, \$1,495; **VERSACE**, \$1,595; **CARTIER**, \$8,200; **SWATCH**, \$70; **LOUIS VUITTON**, \$8,150; **SKAGEN**, \$195; SUITCASE BY **CALVIN KLEIN**, \$340

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STRIBILD does not cure HIV-1 infection or AIDS. To control HIV-1 infection and decrease HIV-related illnesses you must keep taking STRIBILD. Ask your healthcare provider if you have questions about how to reduce the risk of passing HIV-1 to others. Always practice safer sex and use condoms to lower the chance of sexual contact with body fluids. Never reuse or share needles or other items that have body fluids on them.

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What is the most important information I should know about STRIBILD?

STRIBILD can cause serious side effects:

- **Build-up of an acid in your blood (lactic acidosis),** which is a serious medical emergency. Symptoms of lactic acidosis include feeling very weak or tired, unusual (not normal) muscle pain, trouble breathing, stomach pain with nausea or vomiting, feeling cold especially in your arms and legs, feeling dizzy or lightheaded, and/or a fast or irregular heartbeat.
- **Serious liver problems.** The liver may become large (hepatomegaly) and fatty (steatosis). Symptoms of liver problems include your skin or the white part of your eyes turns yellow (jaundice), dark "tea-colored" urine, light-colored bowel movements (stools), loss of appetite for several days or longer, nausea, and/or stomach pain.
- **You may be more likely to get lactic acidosis or serious liver problems** if you are female, very overweight (obese), or have been taking STRIBILD for a long time. In some cases, these serious conditions have led to death. Call your healthcare provider right away if you have any symptoms of these conditions.

- **Worsening of hepatitis B (HBV) infection.** If you also have HBV and stop taking STRIBILD, your hepatitis may suddenly get worse. Do not stop taking STRIBILD without first talking to your healthcare provider, as they will need to monitor your health. STRIBILD is not approved for the treatment of HBV.

Who should not take STRIBILD?

Do not take STRIBILD if you:

- **Take a medicine that contains:** alfuzosin, dihydroergotamine, ergotamine, methylergonovine, cisapride, lovastatin, simvastatin, pimozone, sildenafil when used for lung problems (Revatio®), triazolam, oral midazolam, rifampin or the herb St. John's wort.
- **For a list of brand names for these medicines,** please see the Brief Summary on the following pages.
- **Take any other medicines to treat HIV-1 infection,** or the medicine adefovir (Hepsera®).

What are the other possible side effects of STRIBILD?

Serious side effects of STRIBILD may also include:

- **New or worse kidney problems, including kidney failure.** Your healthcare provider should do regular blood and urine tests to check your kidneys before and during treatment with STRIBILD. If you develop kidney problems, your healthcare provider may tell you to stop taking STRIBILD.
- **Bone problems,** including bone pain or bones getting soft or thin, which may lead to fractures. Your healthcare provider may do tests to check your bones.
- **Changes in body fat** can happen in people taking HIV-1 medicines.
- **Changes in your immune system.** Your immune system may get stronger and begin to fight infections. Tell your healthcare provider if you have any new symptoms after you start taking STRIBILD.

The most common side effects of STRIBILD include nausea and diarrhea. Tell your healthcare provider if you have any side effects that bother you or don't go away.

What should I tell my healthcare provider before taking STRIBILD?

- **All your health problems.** Be sure to tell your healthcare provider if you have or had any kidney, bone, or liver problems, including hepatitis virus infection.
- **All the medicines you take,** including prescription and nonprescription medicines, vitamins, and herbal supplements. STRIBILD may affect the way other medicines work, and other medicines may affect how STRIBILD works. Keep a list of all your medicines and show it to your healthcare provider and pharmacist. Do not start any new medicines while taking STRIBILD without first talking with your healthcare provider.
- **If you take hormone-based birth control** (pills, patches, rings, shots, etc).
- **If you take antacids.** Take antacids at least 2 hours before or after you take STRIBILD.
- **If you are pregnant** or plan to become pregnant. It is not known if STRIBILD can harm your unborn baby. Tell your healthcare provider if you become pregnant while taking STRIBILD.
- **If you are breastfeeding** (nursing) or plan to breastfeed. Do not breastfeed. HIV-1 can be passed to the baby in breast milk. Also, some medicines in STRIBILD can pass into breast milk, and it is not known if this can harm the baby.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

Please see Brief Summary of full Prescribing Information with **important warnings** on the following pages.



STRIBILD is a prescription medicine used as a complete single-tablet regimen to treat HIV-1 in adults who have never taken HIV-1 medicines before. STRIBILD does not cure HIV-1 or AIDS.

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What is STRIBILD?

- **STRIBILD is a prescription medicine used to treat HIV-1 in adults who have never taken HIV-1 medicines before.** STRIBILD is a complete regimen and should not be used with other HIV-1 medicines.
- **STRIBILD does not cure HIV-1 or AIDS.** You must stay on continuous HIV-1 therapy to control HIV-1 infection and decrease HIV-related illnesses.
- **Ask your healthcare provider about how to prevent passing HIV-1 to others.** Do not share or reuse needles, injection equipment, or personal items that can have blood or body fluids on them. Do not have sex without protection. Always practice safer sex by using a latex or polyurethane condom to lower the chance of sexual contact with semen, vaginal secretions, or blood.

What is the most important information I should know about STRIBILD?

STRIBILD can cause serious side effects, including:

1. **Build-up of lactic acid in your blood (lactic acidosis).** Lactic acidosis can happen in some people who take STRIBILD or similar (nucleoside analogs) medicines. Lactic acidosis is a serious medical emergency that can lead to death. Lactic acidosis can be hard to identify early, because the symptoms could seem like symptoms of other health problems. **Call your healthcare provider right away if you get any of the following symptoms which could be signs of lactic acidosis:**
 - feel very weak or tired
 - have unusual (not normal) muscle pain
 - have trouble breathing
 - have stomach pain with nausea or vomiting
 - feel cold, especially in your arms and legs
 - feel dizzy or lightheaded
 - have a fast or irregular heartbeat
2. **Severe liver problems.** Severe liver problems can happen in people who take STRIBILD. In some cases, these liver problems can lead to death. Your liver may become large (hepatomegaly) and you may develop fat in your liver (steatosis). **Call your healthcare provider right away if you get any of the following symptoms of liver problems:**
 - your skin or the white part of your eyes turns yellow (jaundice)
 - dark “tea-colored” urine
 - light-colored bowel movements (stools)
 - loss of appetite for several days or longer
 - nausea
 - stomach pain

You may be more likely to get lactic acidosis or severe liver problems if you are female, very overweight (obese), or have been taking STRIBILD for a long time.
3. **Worsening of Hepatitis B infection.** If you have hepatitis B virus (HBV) infection and take STRIBILD, your HBV may get worse (flare-up) if you stop taking STRIBILD. A “flare-up” is when your HBV infection suddenly returns in a worse way than before.
 - Do not run out of STRIBILD. Refill your prescription or talk to your healthcare provider before your STRIBILD is all gone

- Do not stop taking STRIBILD without first talking to your healthcare provider
- If you stop taking STRIBILD, your healthcare provider will need to check your health often and do blood tests regularly for several months to check your HBV infection. Tell your healthcare provider about any new or unusual symptoms you may have after you stop taking STRIBILD

Who should not take STRIBILD?

Do not take STRIBILD if you also take a medicine that contains:

- adefovir (Hepsera®)
- alfuzosin hydrochloride (Uroxatral®)
- cisapride (Propulsid®, Propulsid Quicksolv®)
- ergot-containing medicines, including: dihydroergotamine mesylate (D.H.E. 45®, Migranal®), ergotamine tartrate (Cafergot®, Migergot®, Ergostat®, Medihaler Ergotamine®, Wigraine®, Wigrettes®), and methylergonovine maleate (Ergotrate®, Methergine®)
- lovastatin (Advicor®, Altoprev®, Mevacor®)
- oral midazolam
- pimozide (Orap®)
- rifampin (Rifadin®, Rifamate®, Rifater®, Rimactane®)
- sildenafil (Revatio®), when used for treating lung problems
- simvastatin (Simcor®, Vytorin®, Zocor®)
- triazolam (Halcion®)
- the herb St. John's wort

Do not take STRIBILD if you also take any other HIV-1 medicines, including:

- Other medicines that contain tenofovir (Atripla®, Complera®, Viread®, Truvada®)
- Other medicines that contain emtricitabine, lamivudine, or ritonavir (Atripla®, Combivir®, Complera®, Emtriva®, Epivir® or Epivir-HBV®, Epzicom®, Kaletra®, Norvir®, Trizivir®, Truvada®)

STRIBILD is not for use in people who are less than 18 years old.

What are the possible side effects of STRIBILD?

STRIBILD may cause the following serious side effects:

- **See “What is the most important information I should know about STRIBILD?”**
- **New or worse kidney problems, including kidney failure.** Your healthcare provider should do blood and urine tests to check your kidneys before you start and while you are taking STRIBILD. Your healthcare provider may tell you to stop taking STRIBILD if you develop new or worse kidney problems.
- **Bone problems** can happen in some people who take STRIBILD. Bone problems include bone pain, softening or thinning (which may lead to fractures). Your healthcare provider may need to do tests to check your bones.
- **Changes in body fat** can happen in people who take HIV-1 medicine. These changes may include increased amount of fat in the upper back and neck (“buffalo hump”), breast, and around the middle of your body (trunk). Loss of fat from the legs, arms and face may also happen. The exact cause and long-term health effects of these conditions are not known.
- **Changes in your immune system** (Immune Reconstitution Syndrome) can happen when you start taking HIV-1 medicines. Your immune system may get stronger and begin to fight infections that have been hidden in your body for a long time. Tell your healthcare provider right away if you start having any new symptoms after starting your HIV-1 medicine.

The most common side effects of STRIBILD include:

- Nausea
- Diarrhea

Tell your healthcare provider if you have any side effect that bothers you or that does not go away.

- These are not all the possible side effects of STRIBILD. For more information, ask your healthcare provider.
- Call your healthcare provider for medical advice about side effects. You may report side effects to FDA at 1-800-FDA-1088.

What should I tell my healthcare provider before taking STRIBILD?

Tell your healthcare provider about all your medical conditions, including:

- If you have or had any kidney, bone, or liver problems, including hepatitis B infection
- If you are pregnant or plan to become pregnant. It is not known if STRIBILD can harm your unborn baby. Tell your healthcare provider if you become pregnant while taking STRIBILD.
 - There is a pregnancy registry for women who take antiviral medicines during pregnancy. The purpose of this registry is to collect information about the health of you and your baby. Talk with your healthcare provider about how you can take part in this registry.
- If you are breastfeeding (nursing) or plan to breastfeed. Do not breastfeed if you take STRIBILD.
 - You should not breastfeed if you have HIV-1 because of the risk of passing HIV-1 to your baby.
 - Two of the medicines in STRIBILD can pass to your baby in your breast milk. It is not known if the other medicines in STRIBILD can pass into your breast milk.
 - Talk with your healthcare provider about the best way to feed your baby.

Tell your healthcare provider about all the medicines you take, including prescription and nonprescription medicines, vitamins, and herbal supplements:

- STRIBILD may affect the way other medicines work, and other medicines may affect how STRIBILD works.
- Be sure to tell your healthcare provider if you take any of the following medicines:
 - Hormone-based birth control (pills, patches, rings, shots, etc)
 - Antacid medicines that contain aluminum, magnesium hydroxide, or calcium carbonate. Take antacids at least 2 hours before or after you take STRIBILD
 - Medicines to treat depression, organ transplant rejection, or high blood pressure
 - amiodarone (Cordarone®, Pacerone®)
 - atorvastatin (Lipitor®, Caduet®)
 - bepridil hydrochloride (Vasacor®, Bepadin®)
 - bosentan (Tracleer®)
 - buspirone
 - carbamazepine (Carbatrol®, Epitol®, Equetro®, Tegretol®)
 - clarithromycin (Biaxin®, Prevpac®)
 - clonazepam (Klonopin®)
 - clorazepate (Gen-xene®, Tranxene®)
 - colchicine (Colcris®)
 - medicines that contain dexamethasone
 - diazepam (Valium®)

- digoxin (Lanoxin®)
- disopyramide (Norpace®)
- estazolam
- ethosuximide (Zarontin®)
- flecainide (Tambocor®)
- flurazepam
- fluticasone (Flovent®, Flonase®, Flovent® Diskus®, Flovent® HFA, Veramyst®)
- itraconazole (Sporanox®)
- ketoconazole (Nizoral®)
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- perphenazine
- phenobarbital (Luminal®)
- phenytoin (Dilantin®, Phenytek®)
- propafenone (Rythmol®)
- quinidine (Neudexta®)
- rifabutin (Mycobutin®)
- rifapentine (Priftin®)
- risperidone (Risperdal®, Risperdal Consta®)
- salmeterol (Serevent®) or salmeterol when taken in combination with fluticasone (Advair Diskus®, Advair HFA®)
- sildenafil (Viagra®), tadalafil (Cialis®) or vardenafil (Levitra®, Staxyn®), for the treatment of erectile dysfunction (ED). If you get dizzy or faint (low blood pressure), have vision changes or have an erection that last longer than 4 hours, call your healthcare provider or get medical help right away.
- tadalafil (Adcirca®), for the treatment of pulmonary arterial hypertension
- telithromycin (Ketek®)
- thioridazine
- voriconazole (Vfend®)
- warfarin (Coumadin®, Jantoven®)
- zolpidem (Ambien®, Edlular®, Intermezzo®, Zolpimist®)

Know the medicines you take. Keep a list of all your medicines and show it to your healthcare provider and pharmacist when you get a new medicine. Do not start any new medicines while you are taking STRIBILD without first talking with your healthcare provider.

Keep STRIBILD and all medicines out of reach of children.

This Brief Summary summarizes the most important information about STRIBILD. If you would like more information, talk with your healthcare provider. You can also ask your healthcare provider or pharmacist for information about STRIBILD that is written for health professionals, or call 1-800-445-3235 or go to www.STRIBILD.com.

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A Perfect Day

Klaus Biesenbach's Rockaways

Say what you will about him, but Klaus Biesenbach, chief curator at large of the Museum of Modern Art and director of MoMA PS1, knows how to raise a profile. His commissions—including the renowned Marina Abramović show, in which the artist stared down visitors in the museum's atrium for 736 hours; Tilda Swinton's sleep-in-a-box act, *The Maybe*; and eight nights of performances by the German band Kraftwerk—have given MoMA a new vigor while broadening the conception of art. This past summer, Biesenbach expanded his vision to the other side of Queens, with a group show at Fort Tilden, a popular strip of beach in the Rockaways, where he lives part-time. Here, his favorite Rockaway spots. Because it's never too early to prep for the summer.

→ 1. ROCKAWAY TACO

"Co-owned by the ruggedly handsome Rockaway impresario David Selig, this is the pulsating heart of the Rockaways in the summer. It has attracted the foodies and the beauties, the surfers and the locals, the hipsters and the helpers, to enjoy the best tacos on the peninsula." *95-19 Rockaway Beach Blvd.; RockawayTaco.com*



↙ 6. FORT TILDEN

"The abandoned military buildings at this site—barely standing ruins without doors or windows, filled with beach sand and covered in graffiti—have become some of the most desired photo-op settings on this part of the Atlantic Coast." *169 State Rd.*



↑ 2. EDMERE FARM

"Edgemere Farm is a zero-profit, ecological pioneer farm housed on an acre between the beach houses, growing organic food for all the Rockaway foodie hot spots. It shares the space with the Healing Garden at Far Rock Farm, a project of the Bed-Stuy Campaign Against Hunger." *385 Beach 45th St.; EdgemereFarm.org*



↑ 3. AMERICAN PRINCESS FERRY

"Catch the ferry from Manhattan to Rockaway at Pier 11 near Wall Street. The boat has a beautiful little bar at its heart and makes you feel like you're somewhere around the Italian or Greek islands. As you pass under the Verrazano-Narrows Bridge, you leave Coney Island on the left, then head out on the open ocean before anchoring at Riis Landing."



↖ 5. ROCKAWAY BEACH SURF CLUB

"This is a working surf club, where early-morning surfers store their boards and shower before going to work in any of the five boroughs. It's been an important base station for post-hurricane recovery efforts, and it's a fun hangout spot, an exhibition locale, and a performance space that features music and film screenings. Look for the Olafur Eliasson skateboard hanging over the bar." *RockawayBeachSurfClub.com; 302 Beach 87th St.*

4. THE BEACHFRONT AT BEACH 149TH STREET

"This section of Jacob Riis Park is one of the campiest, most glamorous beach experiences you can ever have in New York, with plenty of voguing and sparsely clad visitors."





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Turntable Couture

RISING BELGIAN DESIGNER TIM COPPENS IS PUTTING A NEW SPIN ON MENSWEAR, ONE EXTREME LOOK AT A TIME.

By Julien Sauvalle | Photography by M. Sharkey

Tim Coppens loves a killer beat. The soft-spoken designer might give off a mild image, but he's a hardcore fan of hip-hop. Sitting in his modest Tribeca showroom, Coppens cites Dr. Octagon, Kool Keith, and Dominic Lord as his favorite acts, but he also loves Arctic Monkeys and the punk-jazz musician King Krule. And heavy rock bands. "The first time I went to see Faith No More," Coppens says, "I felt like I had to get a nose ring. So I just put a hole in my nostril. I also had all kinds of haircuts—I had dreadlocks, I shaved my head. My whole look changed according to musical trends."

Since the launch of his eponymous label in 2011, Coppens's eclecticism has led him to explore varied fashion influences. He's been inspired by the '90s Detroit techno scene, as well as by fighter jet pilots and Formula 1 racers. In August, the super-producer Diplo appeared on the cover of *Billboard* magazine wearing a sumptuous cashmere kimono coat from Coppens's new fall collection, which pairs mountaineering gear with Japanese flourishes. The combination could've been bungled if Coppens hadn't also

developed a rock-steady consistency and a signature silhouette—streamlined, sporty, and precise, with supreme wearability—that never fails to win over critics. This year he received the CFDA Swarovski Award for Menswear.

"I'm not doing this only to be in magazines," Coppens says. "These things contribute to building the business, but when you're starting a label and you're getting a lot of press, that doesn't always mean [the success of] your brand is going to run parallel." Luckily, the exposure is boosting sales, too. In addition to Barneys New York, which bought his debut collection, Coppens was scooped up by Isetan in Japan, Dover Street Market, Matches in London, and, more recently, Mr Porter, the digital gateway to global success.

Growing up in Moerbeke-Waas, a small village in Belgium, Coppens had no exposure to the glitz of the industry. "We only had two channels, in black-and-white, and there was no fashion on it," he recalls. "No magazines. No Internet. Fashion didn't really exist for me until I went to Antwerp." That's where Coppens, encouraged by a friend,

traveled to attend the prestigious Royal Academy of Fine Arts, which groomed the likes of Martin Margiela and Dirk Bikkembergs, not to mention Kris Van Assche, Dior Homme's current artistic director, who graduated with Coppens in 1998.

Fast-forward to a gig at Adidas, where, in 2004, Coppens started experimenting with technical garments as a concept designer, before moving to New York to become design director of RLX, Ralph



GROOMER: ANGELA DICARLO.
MODEL: CHRISTIAN/VNY



“When you’re starting a label and you’re getting a lot of press, that doesn’t always mean [the success of] your brand is going to run parallel.”

Lauren’s activewear brand. There, Coppens began to toy around with the idea of applying his tailoring skills to sportswear. “When I was at Adidas, it was a complete no-go to mix performance with fashion,” the designer says, “but now [Adidas collaborates] with Raf Simons and Rick Owens.”

Partly bolstered by an upbringing in which he was encouraged “to do something creative to the most extreme level,” Coppens now shows a masterful

knack for combining materials, sometimes mixing up to five fabrics on a single piece (a technique left over from the days when he made DIY outfits with his mother’s sewing machine).

“It used to be that [sportswear] innovation was purely about performance,” he says, “but if you flip it a bit, you can come up with different ways of putting stuff together.” To that end, it isn’t so much the beat Coppens loves, but the remix. ■

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Graphic Content

Winter's chill might have you down, but don't let plunging temperatures depress your wardrobe. Rather than donning the season's requisite dark attire, try rocking some bold and vibrant outerwear. With graphic, just-flashy-enough overcoats from the likes of Versace, Burberry, and Valentino, you can mock Jack Frost and stand out in a sea of humdrum black and gray. Sporting hyper-cool patterns while staying ultra-warm, you'll be the perfect walking contradiction.

CLOCKWISE FROM TOP: COAT BY **BURBERRY PRORSUM**, PRICE AVAILABLE UPON REQUEST; JEANS BY **BURBERRY BRIT**, \$195; BOOTS BY **VERSACE**, PRICE AVAILABLE UPON REQUEST. COAT BY **VERSACE**, \$2,895; JEANS BY **VERSACE**, \$595. COAT BY **DENIM & SUPPLY RALPH LAUREN**, \$698; JEANS BY **LEVI'S**, \$78; BOOTS BY **KENNETH COLE**, \$498



Trending

Fuzzy Was He

One of the few things (and there are *very* few) that we look forward to every winter is nestling under a thick, woolly blanket and shutting the world out. But who's to say you can't bring that same warmth and coziness onto the street? And better yet, make a statement with it? This season, some of our favorite elves—Gucci, Louis Vuitton, and Ermenegildo Zegna Couture—reward us for our good behavior with furry, impossibly comfy outerwear, from peacoats to zip-ups and hoodies. But be warned: If you're going for teddy bear chic, expect to be snuggled.

CLOCKWISE FROM TOP LEFT: COAT BY **MICHAEL KORS**, \$895; PANTS BY **LEVI'S**, \$68. COAT BY **LOUIS VUITTON**, PRICE AVAILABLE UPON REQUEST, PANTS BY **LOUIS VUITTON**, \$6,705. COAT BY **ERMEGILDO ZEGNA COUTURE**, PRICE AVAILABLE UPON REQUEST; PANTS BY **DIOR HOMME**, \$760. COAT BY **GUCCI**, \$6,990; PANTS BY **SALVATORE FERRAGAMO**, \$1,500. COAT BY **MARC BY MARC JACOBS**, \$1,998; PANTS BY **KENNETH COLE**, \$89

MARKET EDITOR: MICHAEL COOK. PHOTOGRAPHY BY ERIC T. WHITE AT SEE MANAGEMENT. GROOMING BY SCOTT MCMAHAN AT KATE RYAN INC FOR TOM FORD MEN. PRODUCTION BY CHELSEA MALONEY AT SEE MANAGEMENT. FASHION ASSISTANTS: JOHN WOOD AND TAJA WHITTED. MODEL: KRIT AT ONE MODEL MANAGEMENT



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Exit Eggnog, Stage Left

THE STAR OF YOUR COCKTAIL REPERTOIRE THIS HOLIDAY? ROSEMARY.

Eggnog may smell like Christmas in a glass, but it can also feel like Christmas in your belly—heavy, rich, and best enjoyed in limited doses. Even when it's homemade, you wouldn't want to organize a party around it. The same goes for that other festive libation, mulled wine (or *glögg*), in which wine is mixed with rum, cloves, and cinnamon and then gently heated on the stovetop. One glass is charming; three is regrettable. And all that mixing and warming and spice measuring is *far* too involved. Meanwhile, hot buttered rum is wonderfully Dickensian, but better as a nightcap than a party stalwart (not to say a little greasy). Champagne is above reproach, but hardly novel. Which leaves...what?

How about the earthy, piney pungency of rosemary? Used to flavor simple

syrup, it becomes a transformative base for an array of holiday cocktails as uncomplicated as they are impressive. Long associated with Christmas (its aroma was said to come from the swaddling clothes of Christ, according to master of miscellany Ben Schott), rosemary bestows the sharp herbaceous zing so urgently needed to counter the season's saccharine sensibilities. No less a great figure than Sir Thomas More—yes, he of Hilary Mantel's prize-winning *Wolf Hall* trilogy—described rosemary as “the herb sacred to remembrance and therefore friendship.” More was probably not thinking of a Rosemary Gin Fizz at the time, but it turns out that he was more accurate than even he may have realized: Last year a team of researchers in the U.K. announced that the scent of rosemary can boost memory. Comfort and joy, indeed. **SAMI PRITCHARD**

Oh, Mary

Four Rosemary-Based Holiday Drinks

ROSEMARY GIN FIZZ

2 oz. gin
2 tablespoons fresh lemon juice
1 tablespoon rosemary syrup*
Club soda, chilled
1 rosemary sprig

In a highball glass, stir gin, lemon, and rosemary syrup. Fill halfway with ice, top with soda, and garnish with rosemary sprig. For a variation, replace lemon juice with blood orange juice, or gin with bourbon.

ROSEMARY-SCENTED CHAMPAGNE COCKTAIL

½ oz. aged rum
½ oz. rosemary syrup
5 oz. champagne
Lemon slice

Combine rum and rosemary syrup in a champagne coupe or flute, then fill the glass with champagne. Squeeze lemon into the glass.

WINTER PUNCH

750 ml. bottle prosecco
2 cups fresh-squeezed grapefruit or lemon juice
1 cup gin
½ cup rosemary syrup
1–2 tablespoons juice of ginger (to collect juice, grate peeled root and press through a sieve)
Sparkling water to taste

Combine the first three ingredients, then add syrup and ginger (adding more of each if needed), and place in a bowl with a large ring of ice, which you can make in a Bundt tin (it will melt more slowly). Serve as cold as possible.

Courtesy of 101Cookbooks.com

AULD LANG

¾ oz. Aperol
¾ oz. St-Germain
¾ oz. lime juice
¾ oz. rosemary syrup
2 oz. dry sparkling wine
Rosemary sprig for garnish

Shake the Aperol, St-Germain, lime juice, and rosemary syrup with ice and strain into a champagne flute. Top with sparkling wine. Garnish with rosemary sprig.

Courtesy of Anvil Bar and Refuge, Houston

*To make rosemary syrup, add 4 sprigs of rosemary and 1 cup of sugar to 1 cup of water. Bring to a simmer, then remove sprigs. Cool and refrigerate until needed.



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COMPLERA is a prescription medicine for adults who have never taken HIV-1 medicines before and who have no more than 100,000 copies/mL of virus in their blood. COMPLERA can also replace current HIV-1 medicines for some adults who have an undetectable viral load (less than 50 copies/mL) and whose healthcare provider determines that they meet certain other requirements. COMPLERA combines 3 medicines into 1 pill to be taken once a day with food. COMPLERA should not be used with other HIV-1 medicines.

Just the **one**  for me

COMPLERA is a complete HIV-1 treatment in only 1 pill a day.

Ask your healthcare provider if COMPLERA may be the one for you.

Pill shown is not actual size.

COMPLERA does not cure HIV-1 infection or AIDS.

To control HIV-1 infection and decrease HIV-related illnesses you must keep taking COMPLERA. Ask your healthcare provider if you have questions about how to reduce the risk of passing HIV-1 to others. Always practice safer sex and use condoms to lower the chance of sexual contact with body fluids. Never reuse or share needles or other items that have body fluids on them.

It is not known if COMPLERA is safe and effective in children under 18 years old.

IMPORTANT SAFETY INFORMATION

What is the most important information I should know about COMPLERA?

COMPLERA can cause serious side effects:

- **Build-up of an acid in your blood (lactic acidosis)**, which is a serious medical emergency. Symptoms of lactic acidosis include feeling very weak or tired, unusual (not normal) muscle pain, trouble breathing, stomach pain with nausea or vomiting, feeling cold especially in your arms and legs, feeling dizzy or lightheaded, and/or a fast or irregular heartbeat.
- **Serious liver problems.** The liver may become large (hepatomegaly) and fatty (steatosis). Symptoms of liver problems include your skin or the white part of your eyes turns yellow (jaundice), dark “tea-colored” urine, light-colored bowel movements (stools), loss of appetite for several days or longer, nausea, and/or stomach pain.
- **You may be more likely to get lactic acidosis or serious liver problems** if you are female, very overweight (obese), or have been taking COMPLERA for a long time. In some cases, these serious conditions have led to death. Call your healthcare provider right away if you have any symptoms of these conditions.
- **Worsening of hepatitis B (HBV) infection.** If you also have HBV and stop taking COMPLERA, your hepatitis may suddenly get worse. Do not stop taking COMPLERA without first talking to your healthcare provider, as they will need to monitor your health. COMPLERA is not approved for the treatment of HBV.

Who should not take COMPLERA?

Do not take COMPLERA if you:

- **Take a medicine that contains:** adefovir (Hepsera), lamivudine (Epivir-HBV), carbamazepine (Carbatrol, Equetro, Tegretol, Tegretol-XR, Teril, Epitol), oxcarbazepine (Trileptal), phenobarbital (Luminal), phenytoin (Dilantin, Dilantin-125, Phenytek), rifampin (Rifater, Rifamate, Rimactane, Rifadin), rifapentine (Priftin), dextansoprazole (Dexilant), esomeprazole (Nexium, Vimovo), lansoprazole (Prevacid), omeprazole (Prilosec, Zegerid), pantoprazole sodium (Protonix), rabeprazole (Aciphex), more than 1 dose of the steroid medicine dexamethasone or dexamethasone sodium phosphate, or the herbal supplement St. John's wort.
- **Take any other medicines to treat HIV-1 infection**, unless recommended by your healthcare provider.

What are the other possible side effects of COMPLERA?

Serious side effects of COMPLERA may also include:

- **New or worse kidney problems, including kidney failure.** Your healthcare provider should do blood tests to check your kidneys before starting treatment with COMPLERA. If you have had kidney problems, or take other medicines that may cause kidney problems, your healthcare provider may also check your kidneys during treatment with COMPLERA.
- **Depression or mood changes.** Tell your healthcare provider right away if you have any of the following symptoms: feeling sad or hopeless, feeling anxious or restless, have thoughts of hurting yourself (suicide) or have tried to hurt yourself.

- **Changes in liver enzymes:** People who have had hepatitis B or C, or who have had changes in their liver function tests in the past may have an increased risk for liver problems while taking COMPLERA. Some people without prior liver disease may also be at risk. Your healthcare provider may do tests to check your liver enzymes before and during treatment with COMPLERA.
- **Bone problems**, including bone pain or bones getting soft or thin, which may lead to fractures. Your healthcare provider may do tests to check your bones.
- **Changes in body fat** can happen in people taking HIV-1 medicines.
- **Changes in your immune system.** Your immune system may get stronger and begin to fight infections. Tell your healthcare provider if you have any new symptoms after you start taking COMPLERA.

The most common side effects of COMPLERA include trouble sleeping (insomnia), abnormal dreams, headache, dizziness, diarrhea, nausea, rash, tiredness, and depression. Other common side effects include vomiting, stomach pain or discomfort, skin discoloration (small spots or freckles), and pain. Tell your healthcare provider if you have any side effects that bother you or do not go away.

What should I tell my healthcare provider before taking COMPLERA?

- **All your health problems.** Be sure to tell your healthcare provider if you have or had any kidney, mental health, bone, or liver problems, including hepatitis virus infection.
- **All the medicines you take**, including prescription and nonprescription medicines, vitamins, and herbal supplements. COMPLERA may affect the way other medicines work, and other medicines may affect how COMPLERA works. Keep a list of all your medicines and show it to your healthcare provider and pharmacist. Do not start any new medicines while taking COMPLERA without first talking with your healthcare provider.
- **If you take rifabutin (Mycobutin).** Talk to your healthcare provider about the right amount of rilpivirine (Edurant) you should take.
- **If you take antacids.** Take antacids at least 2 hours before or at least 4 hours after you take COMPLERA.
- **If you take stomach acid blockers.** Take acid blockers at least 12 hours before or at least 4 hours after you take COMPLERA. Ask your healthcare provider if your acid blocker is okay to take, as some acid blockers should never be taken with COMPLERA.
- **If you are pregnant** or plan to become pregnant. It is not known if COMPLERA can harm your unborn baby. Tell your healthcare provider if you become pregnant while taking COMPLERA.
- **If you are breastfeeding** (nursing) or plan to breastfeed. Do not breastfeed. HIV-1 can be passed to the baby in breast milk. Also, some medicines in COMPLERA can pass into breast milk, and it is not known if this can harm the baby.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

Please see Brief Summary of full Prescribing Information with important warnings on the following pages.



COMPLERA®
emtricitabine 200mg/rilpivirine 25mg/
tenofovir disoproxil fumarate 300mg tablets

Brief Summary of full Prescribing Information

COMPLERA® (kom-PLEH-rah)

(emtricitabine 200 mg, rilpivirine 25 mg, tenofovir disoproxil fumarate 300 mg) tablets

Brief summary of full Prescribing Information. For more information, please see the full Prescribing Information, including Patient Information.

What is COMPLERA?

- **COMPLERA** is a prescription medicine used as a complete HIV-1 treatment in one pill a day. COMPLERA is for adults who have never taken HIV-1 medicines before and who have no more than 100,000 copies/mL of virus in their blood (this is called ‘viral load’). Complera can also replace current HIV-1 medicines for some adults who have an undetectable viral load (less than 50 copies/mL) and whose healthcare provider determines that they meet certain other requirements.
- COMPLERA is a complete regimen and should not be used with other HIV-1 medicines. HIV-1 is the virus that causes AIDS. When used properly, COMPLERA may reduce the amount of HIV-1 virus in your blood and increase the amount of CD4 T-cells, which may help improve your immune system. This may reduce your risk of death or getting infections that can happen when your immune system is weak.
- **COMPLERA does not cure HIV-1 or AIDS.** You must stay on continuous HIV-1 therapy to control HIV-1 infection and decrease HIV-related illnesses.
- **Ask your healthcare provider about how to prevent passing HIV-1 to others.** Do not share or reuse needles, injection equipment, or personal items that can have blood or body fluids on them. Do not have sex without protection. Always practice safer sex by using a latex or polyurethane condom to lower the chance of sexual contact with semen, vaginal secretions, or blood.

What is the most important information I should know about COMPLERA?

COMPLERA can cause serious side effects, including:

- **Build-up of an acid in your blood (lactic acidosis).** Lactic acidosis can happen in some people who take COMPLERA or similar (nucleoside analogs) medicines. Lactic acidosis is a serious medical emergency that can lead to death. Lactic acidosis can be hard to identify early, because the symptoms could seem like symptoms of other health problems. **Call your healthcare provider right away if you get any of the following symptoms which could be signs of lactic acidosis:**
 - feel very weak or tired
 - have unusual (not normal) muscle pain
 - have trouble breathing
 - having stomach pain with nausea or vomiting
 - feel cold, especially in your arms and legs
 - feel dizzy or lightheaded
 - have a fast or irregular heartbeat
- **Severe liver problems.** Severe liver problems can happen in people who take COMPLERA. In some cases, these liver problems can lead to death. Your liver may become large (hepatomegaly) and you may develop fat in your liver (steatosis). **Call your healthcare provider right away if you get any of the following symptoms of liver problems:**
 - your skin or the white part of your eyes turns yellow (jaundice)
 - dark “tea-colored” urine
 - light-colored bowel movements (stools)
 - loss of appetite for several days or longer
 - nausea
 - stomach pain

- **You may be more likely to get lactic acidosis or severe liver problems if you are female, very overweight (obese), or have been taking COMPLERA for a long time.**
- **Worsening of Hepatitis B infection.** If you have hepatitis B virus (HBV) infection and take COMPLERA, your HBV may get worse (flare-up) if you stop taking COMPLERA. A “flare-up” is when your HBV infection suddenly returns in a worse way than before. COMPLERA is not approved for the treatment of HBV, so you must discuss your HBV with your healthcare provider.
 - Do not run out of COMPLERA. Refill your prescription or talk to your healthcare provider before your COMPLERA is all gone.
 - Do not stop taking COMPLERA without first talking to your healthcare provider.
 - If you stop taking COMPLERA, your healthcare provider will need to check your health often and do blood tests regularly to check your HBV infection. Tell your healthcare provider about any new or unusual symptoms you may have after you stop taking COMPLERA.

Who should not take COMPLERA?

Do not take COMPLERA if you also take any of the following medicines:

- **Medicines used for seizures:** carbamazepine (Carbatrol, Equetro, Tegretol, Tegretol-XR, Teril, Eptol); oxcarbazepine (Trileptal); phenobarbital (Luminal); phenytoin (Dilantin, Dilantin-125, Phenytek)
- **Medicines used for tuberculosis:** rifampin (Rifater, Rifamate, Rimactane, Rifadin); rifapentine (Priftin)
- **Certain medicines used to block stomach acid called proton pump inhibitors (PPIs):** dexlansoprazole (Dexilant); esomeprazole (Nexium, Vimovo); lansoprazole (Prevacid); omeprazole (Prilosec, Zegerid); pantoprazole sodium (Protonix); rabeprazole (Aciphex)
- **Certain steroid medicines:** More than 1 dose of dexamethasone or dexamethasone sodium phosphate
- **Certain herbal supplements:** St. John’s wort
- **Certain hepatitis medicines:** adefovir (Hepsera), lamivudine (Epivir-HBV)

Do not take COMPLERA if you also take any other HIV-1 medicines, including:

- Other medicines that contain tenofovir (ATRIPLA, STRIBILD, TRUVADA, VIREAD)
- Other medicines that contain emtricitabine or lamivudine (ATRIPLA, Combivir, EMTRIVA, Epivir, Epzicom, STRIBILD, Trizivir, TRUVADA)
- rilpivirine (Edurant), unless you are also taking rifabutin (Mycobutin)

COMPLERA is not for use in people who are less than 18 years old.

What are the possible side effects of COMPLERA?

COMPLERA may cause the following serious side effects:

- **See “What is the most important information I should know about COMPLERA?”**
- **New or worse kidney problems, including kidney failure.** Your healthcare provider should do blood and urine tests to check your kidneys before you start and while you are taking COMPLERA. If you have had kidney problems in the past or need to take another medicine that can cause kidney problems, your healthcare provider may need to do blood tests to check your kidneys during your treatment with COMPLERA.
- **Depression or mood changes. Tell your healthcare provider right away if you have any of the following symptoms:**
 - feeling sad or hopeless
 - feeling anxious or restless
 - have thoughts of hurting yourself (suicide) or have tried to hurt yourself
- **Change in liver enzymes.** People with a history of hepatitis B or C virus infection or who have certain liver enzyme changes may have an

increased risk of developing new or worsening liver problems during treatment with COMPLERA. Liver problems can also happen during treatment with COMPLERA in people without a history of liver disease. Your healthcare provider may need to do tests to check your liver enzymes before and during treatment with COMPLERA.

- **Bone problems** can happen in some people who take COMPLERA. Bone problems include bone pain, softening or thinning (which may lead to fractures). Your healthcare provider may need to do tests to check your bones.
- **Changes in body fat** can happen in people taking HIV-1 medicine. These changes may include increased amount of fat in the upper back and neck (“buffalo hump”), breast, and around the main part of your body (trunk). Loss of fat from the legs, arms and face may also happen. The cause and long term health effect of these conditions are not known.
- **Changes in your immune system (Immune Reconstitution Syndrome)** can happen when you start taking HIV-1 medicines. Your immune system may get stronger and begin to fight infections that have been hidden in your body for a long time. Tell your healthcare provider if you start having any new symptoms after starting your HIV-1 medicine.

The most common side effects of COMPLERA include:

- Trouble sleeping (insomnia), abnormal dreams, headache, dizziness, diarrhea, nausea, rash, tiredness, depression

Additional common side effects include:

- Vomiting, stomach pain or discomfort, skin discoloration (small spots or freckles), pain

Tell your healthcare provider if you have any side effect that bothers you or that does not go away.

- These are not all the possible side effects of COMPLERA. For more information, ask your healthcare provider.
- Call your healthcare provider for medical advice about side effects. You may report side effects to FDA at 1-800-FDA-1088.

What should I tell my healthcare provider before taking COMPLERA?

Tell your healthcare provider about all your medical conditions, including:

- If you have or had any kidney, mental health, bone, or liver problems, including hepatitis B or C infection.
- If you are pregnant or plan to become pregnant. It is not known if COMPLERA can harm your unborn child.
 - There is a pregnancy registry for women who take antiviral medicines during pregnancy. The purpose of this registry is to collect information about the health of you and your baby. Talk to your healthcare provider about how you can take part in this registry.
- If you are breastfeeding (nursing) or plan to breastfeed. Do not breastfeed if you take COMPLERA.
 - You should not breastfeed if you have HIV-1 because of the risk of passing HIV-1 to your baby.
 - Two of the medicines in COMPLERA can pass to your baby in your breast milk. It is not known if this could harm your baby.
 - Talk to your healthcare provider about the best way to feed your baby.

Tell your healthcare provider about all the medicines you take, including prescription and nonprescription medicines, vitamins, and herbal supplements:

- COMPLERA may affect the way other medicines work, and other medicines may affect how COMPLERA works.
- If you take certain medicines with COMPLERA, the amount of COMPLERA in your body may be too low and it may not work to help control your HIV-1 infection. The HIV-1 virus in your body may become resistant to COMPLERA or other HIV-1 medicines that are like it.

- Be sure to tell your healthcare provider if you take any of the following medicines:

- Rifabutin (Mycobutin), a medicine to treat some bacterial infections. Talk to your healthcare provider about the right amount of rilpivirine (Edurant) you should take.
- Antacid medicines that contain aluminum, magnesium hydroxide, or calcium carbonate. Take antacids **at least 2 hours before or at least 4 hours after** you take COMPLERA.
- Certain medicines to block the acid in your stomach, including cimetidine (Tagamet), famotidine (Pepcid), nizatidine (Axid), or ranitidine hydrochloride (Zantac). Take the acid blocker **at least 12 hours before or at least 4 hours after** you take COMPLERA. Some acid blocking medicines should never be taken with COMPLERA (see “Who should not take COMPLERA?” for a list of these medicines).
- Medicines that can affect how your kidneys work, including acyclovir (Zovirax), cidofovir (Vistide), ganciclovir (Cytovene IV, Vitrasert), valacyclovir (Valtrex), and valganciclovir (Valcyte).
- clarithromycin (Biaxin)
- erythromycin (E-Mycin, Eryc, Ery-Tab, PCE, Pediazole, Ilosone)
- fluconazole (Diflucan)
- itraconazole (Sporanox)
- ketoconazole (Nizoral)
- methadone (Dolophine)
- posaconazole (Noxafil)
- telithromycin (Ketek)
- voriconazole (Vfend)

Know the medicines you take. Keep a list of all your medicines and show it to your healthcare provider and pharmacist when you get a new medicine. Do not start any new medicines while you are taking COMPLERA without first talking with your healthcare provider.

How should I take COMPLERA?

- Stay under the care of your healthcare provider during treatment with COMPLERA.
- Take COMPLERA exactly as your healthcare provider tells you to take it.
- Always take COMPLERA with food. Taking COMPLERA with food is important to help get the right amount of medicine in your body. A protein drink is not a substitute for food. If your healthcare provider decides to stop COMPLERA and you are switched to new medicines to treat HIV-1 that includes rilpivirine tablets, the rilpivirine tablets should be taken only with a meal.

Keep COMPLERA and all medicines out of reach of children.

This Brief Summary summarizes the most important information about COMPLERA. If you would like more information, talk with your healthcare provider. You can also ask your healthcare provider or pharmacist for information about COMPLERA that is written for health professionals, or call 1-800-445-3235 or go to www.COMPLERA.com.

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Veterans of an Unpopular War

THE BITTERSWEET LIFE OF THE LONG-TERM AIDS SURVIVOR

BY JON JAY READ

Americans are tired of AIDS. On a Monday and Tuesday in September, the AIDS Memorial Quilt was displayed on New York's Governors Island (could there be a less convenient time or place?), and perhaps 20 of us, all long-term survivors, wandered the voids separating blocks of patchwork, lost in thought, until a slow-moving cyclist eyeing the panels blew a whistle to get us out of his way.

AIDS continues to characterize the lives of many of us. It buried our youth under a garbage heap of grief, terror, medical equipment, and funeral arrangements. It is *in* us—the virus, yes, but more to the point, the memory of what it did.

Our youth was spent catering to the intimate physical and emotional needs of dying loved ones—men and women with emaciated, ashen bodies rotted by cancers that medical professionals hadn't seen for centuries; with lesions, tumors, and weeping wounds for which no amount of gauze was sufficient. We stood in showers, supporting bodies that buckled like marionettes as we washed them. We clasped their hands, comforted them, and joined them in their confusion,

humiliation, and sadness. We held on to the possibility—tried to breathe air into it, for them and for ourselves—that ahead of us, in the next life perhaps, there might be something other than anguish.

And all the while, we were fighting to stay alive ourselves.

Now, like veterans of an unpopular war, we sense that people want to eradicate these experiences from their memory. Civilians once again, we're faced with crushing debt, piles of insurance documents, and collection notices from doctors whose names we don't recognize.

Landing a job well-paying enough to topple those piles *and* cover present-day expenses is nearly impossible, especially for a sexagenarian with a 20-year gap in his résumé, who's competing against a 30-year-old. There are also medication side effects to consider: thinning bones, heart disease (or heart *attack*, in my case, at age 43), and perhaps most frightening, the emerging reality of early-onset cognitive deterioration. (Our minds are going?) Guinea pigs, we wonder what heretofore unimagined surprises might result from swallowing dose after dose of newly created toxins. Tails?

In contrast, we see a younger generation whose lives seem accompanied by a St. Vincent soundtrack, the lyrics to which might be, "Let's fall in love, get married, have a baby. We'll call it Selfie." (A selfie would have held little appeal for us: Hollow cheeks and purple blotches don't evoke thoughts of posterity.) As witnesses to the possibilities inherent in being young and gay today—part of a group for whom "St. Vincent" arouses an urge to dance, not melancholic memories of a hospital (now luxe condos)—we view the young with envy. No reasonable person begrudges them their freedom or lightness, but many of us do mourn an experience we never had, or had briefly, only to lose it with an abruptness so stunning it felt like punishment for presuming we deserved it at all.

Yet ugly as AIDS is, it's also created something extraordinarily beautiful: community. Perhaps because society didn't seem to care about, or was even quietly approving of, our situation, we came together. We helped one another up the mountain, extending hands to assist the faltering. Tragedy forced us to recognize how valiant and dignified we are, how capable we are of setting aside what doesn't matter (status, power, money, vanity) in service of what does (love). These are invaluable lessons, but hard-won and heavy to hold. We've reached the summit, but it is a sparsely populated, sometimes lonely place. Looking out, we glimpse lower peaks populated by younger people, who in their less arduous ascent collected, and now enjoy, many of the things we had to leave behind: relationships, linear careers, healthy bodies. Waving to them, we shout that we made it, but our voices won't bridge the gap. And they don't look up.

An extra 20 or 30 years of life is both a gift and a curse. Many of us can't help but wonder, *Why did I fight so hard to get here?* Answers are being found at organizations like Friends in Deed—the Crisis Center for Life-Threatening Illness, in New York City (FriendsIndeed.org), and Let's Kick ASS (AIDS Survivor Syndrome), in San Francisco (LetsKickASS.org). In these groups we discover that AIDS robbed us of our youth, but also gave us wisdom, engendered compassion, and taught us what it is to love and be loved. It prepped us for a new journey. Hands are extended. ■



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SYMPOSIUM

DISPATCHES FROM THE FRONTLINES OF CONTEMPORARY CULTURE



The Cats That Saw Too Much

CHADWICK MOORE EXPLORES THE BOOM IN RESIDENTIAL SEX CLUBS.

I ARRANGE TO MEET Peter at a Starbucks in Midtown. It's tough times for New York's foot fetishists.

"There's still a lot of stigma about this with otherwise very open New York gays," Peter says. "Men are extremely closeted. We call it 'coming out of the shoe box.'"

Peter runs the group FootMen NYC. They throw weekly parties devoted to feet, footwear, and tickling.

Why it's so stigmatized is a question Peter, a cherubic 49-year-old wearing tan Merrells, has theorized on.

"It hasn't been commercialized," he says. "The bears, for example, have created a whole culture. There are TV shows about bears with bear humor. But you've never seen a mainstream movie or

TV show with a character who, as a matter of fact, has a predilection for the feet. And if you do, they're usually a villain."

The tickling fetish scene, he tells me, dovetails with the foot scene, a treaty of friendship cast between two disparaged sexual minorities.

"The tickling scene is very passionate," Peter says. "It's a variation of BDSM. The ironic thing is, I've met guys who are diehard BDSM, and you mention tickling and they freak out."

"Tickling gives sadomasochists the willies?"

"Oh, yes. There's something very primal about tickling. You can't argue your way out of a tickle."

I note that even water sports have

become fashionable.

"I don't know how that managed to surpass feet," Peter replies.

The FootMen parties began six years ago and hopped around bars in Manhattan, but outsiders tended to wander in.

"Our guys were coming up to someone and saying, 'Can I give you a foot massage?' and the guy would snap, 'I'm not into that!' It created a sense of negativity, which is not what our people need. They need to be supported."

Peter found the perfect solution by turning his home into a foot-and-tickling salon. "I did it to keep from going broke," he says. It ensured an intimate and sympathetic environment for the

FootMen, but Peter's landlord found out about the weekly soirees and tried to evict him. The dispute is ongoing, leaving the FootMen again to roam.

IN THE PAST DECADE, a vast industry of residential sex parties like Peter's has bloomed. They list themselves on Web sites like Adam4Adam, ask for donations at the door (usually \$20), and have turned legions of homes across the city and country into orgy dens. Hey everyone, the '70s are back!

I meet up with a man calling himself the Orgy Guy at his apartment in Chelsea on the eve of his 800th sex party. He introduces me to his two cats, Tippytoe the Lionhearted and Weenie Bojangles, and offers me a Diet Coke.

Sex parties are Orgy Guy's only source of income, and between preparation and cleanup for four events a week that each last six hours and attract between 30 and 70 patrons a night, it's a full-time gig. The apartment is two floors and no-frills.

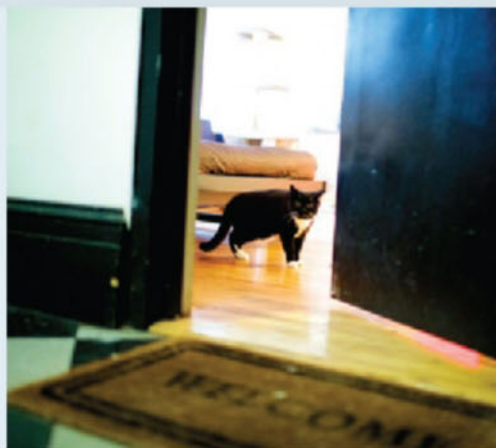
"It must be difficult for you to date and have a personal life," I say. Orgy Guy's the son of a cop, a handsome, bashful 45-year-old with a steamy Long Island accent.

He sighs. "The last thing I want to think about is sex. I don't want to date. People are too much of a hassle, and I'm sure I'd be too much of a hassle to somebody else."

Orgy Guy lives a quiet life. "I'm sorry, I'm not a very good interview," he says.

People audition to get on mailing lists for orgies, submitting headshots and interviewing, but everyone's welcome at Orgy Guy's place as long as they're behaved and not annoyingly young. "I like providing an environment that's a safe haven for men. That's why I do what I do," he says.

He started his business six years ago as a way to afford Manhattan rent. Isn't there something futile about sacrificing so much for an apartment in Manhattan if it's just going to be routinely defiled? But Orgy Guy says he's living the dream—no boss, make your



"Just because somebody drops dead in your apartment at your sex party doesn't mean it's the end of the world, if you're resourceful."

own hours, etc.—except for one thing. "I have a condition called misophonia," he says. This is a neurological disorder causing specific sounds to trigger extreme negative emotions like anger, disgust, and rage.

"What sounds bother you?" I ask.

"Mouth noises," Orgy Guy sighs. "Lip smacking. As you can imagine, guys kiss really loud!

"Kelly Ripa has it, too" he adds.

A FEW DAYS LATER, across town, I'm sitting in a sun-drenched diner with Dimitri. He's 50 years old and says he's one of New York's most hated men.

"I would love to tell you where all the dead bodies are buried," he says. "A lot has happened in five years, cover-ups, stuff like that." Dimitri speaks in a fabulous New York bark.

Although he's never come upon a body, he says the sex industry is cutthroat and gossipy.

"New York is very competitive, territorial, and ambitious. Just because somebody drops dead in your apartment at your sex party doesn't mean it's the end of the world—if you're resourceful," he says.

At 40, Dimitri retired from commercial real estate and,

looking for a hobby, got into the sex industry. Down the street from where he lives, he also owned a penthouse in an 1840s mansion in Manhattan's swanky Gramercy Park neighborhood. The unoccupied penthouse was, you know, just sitting there, so he did some light renovations and passed out flyers at the bars, advertising an orgy. That was 10 years ago.

Truckloads of New Yorkers and tourists alike pass through Dimitri's place, and they all take one look at the exposed brick, 20-foot ceilings, and skybox, and they fucking hate him.

"People go, 'Oh, my God, Dimitri, do you need a roommate?' No, I don't." We're sipping coffee. "They're envious and resentful," he says. "I own this diner, too."

Personally, orgies don't really do it for Dimitri. "It's like a sober guy running a bar," he says. One of his earliest sexual memories occurred when he was 12. At the time, he was a soap opera star and child model in Europe. "I was doing a photo shoot, and my mom said, 'Keep your eyes on the photographer's crotch. If you don't see it bulge, then you're doing something wrong.'"

On Fridays his husband hosts an erotic wrestling party, where attendees are coached naked by a professional wrestler. Dimitri also hosts a "nonjudgmental" Tuesday-night party for guys with small dicks, called Little Richards; and Saturday's Chaser's Choice party is for fat guys.

I swing by Executive Lunch, Dimitri's weekly Thursday-afternoon powerfuck from noon to 3. It's an orgy for busy people. In the clothes check room, a handsome and chatty bunch file in, slipping off their neckties and greeting familiar faces—"How was Cabo?"—sneaking away from their desks for a little unfettered midday bacchanalia.

"The economy triggered a huge number of parties," Dimitri says, "these nickel-and-dime operations in Harlem or wherever. People see what I do and think, *I could do this in my little one-bedroom whatever*. OK. Good luck to you."



Fractured by Jeremy Kost

In these days of mass duplication, consider the Polaroid. As Glenn O'Brien writes in the introduction to Jeremy Kost's new monograph, *Fractured* (Damiani), it was our first opportunity to take an instant, or near-instant, photograph—a party artifact or souvenir. At the same time, a Polaroid is charged with a hint of the erotic. It is intimate. Kost, who has made the Polaroid his choice medium, stumbled on his latest technique after a camera malfunctioned and created a multiple exposure. He liked the resulting dream-like quality, and stuck with it. These are portraits of young, nubile men, bathed in sunlight, yet beyond our reach—objects of unrequited desire. As Kost says in the book, his subjects “tend to be these ‘guys next door’ that [he] secretly pined after, growing up fat and closeted in Texas.” He continues, “There’s a total type—it’s the stereotypical gay dream, an Abercrombie thing. I’ve tried to push out of it a little, but I always go back, like Pavlov’s dog.”

PEOPLE AT SEX PARTIES do tend to be polite. It’s as if there’s a tiny residual fear of burning in hell that nudges folks to be extra considerate in this environment, although there’s always at least one sad old spook not getting any action and bumming everyone else out.

I’m watching a man who’s clearly the star attraction this afternoon at Executive Lunch. He looks like the Tom of Finland adaptation of Real-Life Barbie, and he’s having a very nice time, indiscriminately spreading around the love, loping from dick to dick. He seems sweet, actually. Dolphin-like.

“OK, back to the office!” he says. He slaps a friend on the shoulder, and I half expect applause as he exits down the spiral staircase.

There are about two dozen guys here, and it’s oddly tranquil. A breeze floats in from Lexington Avenue, and there’s the soothing

groan of traffic and occasional amorous whisper. It’s August, and this is a time-share crowd, so everyone has skimpy tan lines, and when a blow job receiving line emerges, something about those gleaming white butts all in a row looks graceful, like a sunbeam stretched across the room.

I feel bad for the FootMen, who really needed that cushy apartment setup. I swing by a new venue they’re trying out. It’s the second floor of a straight bar next door to an all-girls Jewish dormitory near the Empire State Building, and the mood is kindly but glum. The bar’s owner is this no-nonsense broad in wedges, Capri pants, and a shag. I think she’s being a bit of a busybody and making people uncomfortable.

“No, she likes us. She’s seen it all. She knows we’re a very friendly, civilized crowd,” Peter says. Still, it feels about as kinky as a wake, despite the bottles of Purell and

the human ottoman. And there are plates of cookies, too.

“We’re really more of a support group than a sex party,” Peter says.

A few days later, I’m with a friend for happy hour at our local boozier.

“I was invited to a sex party just last night, on Grindr,” he says. “They were asking for a \$10 donation.”

I’m surprised. We live in the easily ridiculed urban hamlet of Williamsburg, Brooklyn, where things tend to be very precious.

“Oh, a sex party in Williamsburg!” we joke. “Is it Dust Bowl-themed? Does the building have day care? Are these condoms gluten-free?” We laugh. Then he gets this deliberate look on his face. He’s a decade older than I am.

“We forget, back in the ’90s, backrooms were very lonely, shameful places,” my friend says. “But now dating on the Internet is so much lonelier that they could actually feel intimate.” ■



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FINDING BURROUGHS: THE MOVIE

A groundbreaking documentary on the Beat author William S. Burroughs was considered lost until the director's nephew tracked down a print, now restored and back on the big screen.

BY AARON HICKLIN

AARON BROOKNER CAN STILL recall the enormous specter of William Burroughs looming over him as he hunkered down to sleep at his grandparents' home in Miami. "They had a gigantic *Burroughs: The Movie* marquee poster in the guest room, like part of the family photos on the wall," he recalls. "I didn't know who Burroughs was, but it was, OK, *that's Howard's movie.*"

Considered lost for 25 years following director Howard Brookner's untimely death from AIDS-related complications in 1989, a restored version of "Howard's movie" has just enjoyed a weeklong run at New York's Anthology Film Archives and was screened at this year's New York Film Festival. A DVD will be released in 2015 by the Criterion Collection. For Aaron, Howard's nephew who clung to a VHS copy of the movie as a child, watching it hundreds of times, the recovery of *Burroughs: The Movie* is a testimonial to an artist who died too young.

It's doubtful that *Burroughs: The Movie* would have resurfaced if not for Aaron, who tracked down a 16mm copy at the Museum of Modern Art, a gift of Howard's longtime partner, the writer Brad Gooch, who had forgotten that it was there (coincidentally, Gooch's own memoir of the era, including his long relationship with Howard, is to be published in April). "It's an incredibly intimate film," Aaron says. "It's so complicated and beautifully put together, and it just flows. But you can keep finding new things, like with Burroughs himself. There's always something interesting there, around the corner, always something to make you think differently."

Among the most striking moments (and there are many) in the 90-minute documentary is a scene in which the writer speaks extemporaneously about gay liberation. "A gay state, that's what I'm aiming for," he says. "I want us to be



Allen Ginsberg (left)
with Burroughs in
Burroughs: The Movie

as tough as the Israelis. Anybody fucks around with a gay any place in the world, we gotta be there. We're a minority—why the hell don't we have a right to protect ourselves? We have to build up an international organization, with false passports, guns on arrival, the whole terrorist lot.... If they oppose the gay state, we gotta find 'em, track 'em down, and kill 'em. Why not?"

William Burroughs died in 1997, at the age of 83, when the focus of LGBT activism was beginning to shift from fighting AIDS to fighting for marriage equality. His fantasy of a militarized gay state aside, it's hard to imagine a man so determinedly anti-establishment as Burroughs finding pleasure in our newfound freedoms. This is a man whose work has come to represent the antithesis of bourgeois convention, whose cryptic, raggedy writing style owes its distinctiveness to the fog of heroin, the haze of opium.

Yet the achievement of *Burroughs: The Movie* is to strip away the easy clichés for a tenderhearted portrait

of an enigmatic man. "His morals are probably Boy Scout morals," says the screenwriter and essayist Terry Southern in the documentary. Those Boy Scout morals are never more apparent than in his often tortured relationship to his homosexuality. Had he been able to come to terms with being gay earlier, it's unlikely he'd have married Joan Vollmer, whom he killed in Mexico City in 1951 during a drunken game of "William Tell."

Burroughs would subsequently trace his explosive literary output to Vollmer's death—an action directed by an "Ugly Spirit" that only writing could exorcise. In Howard's movie, Beat poet Allen Ginsberg seems to suggest that Vollmer was literally asking for it, a death wish that Burroughs unconsciously answered. It is not Ginsberg's finest moment, but his loyalty to Burroughs was absolute. In one of the movie's loveliest scenes, the two men stand atop a Manhattan rooftop, recalling their university days playing dress-up, with Burroughs in drag as an "Edith Sitwell character," and Ginsberg as "the well-groomed Hungarian." As with another scene, in which Burroughs revisits his childhood home in St. Louis, it helps humanize a complicated man.

Burroughs: The Movie is a window not only to Burroughs, but also to the documentary's director. AIDS may have deprived us of a great career in cinema, but Aaron Brookner is determined not to let it deprive us of the body of work his uncle left behind. Next up? A restoration of Howard Brookner's second documentary, on the life and work of gay theater director Robert Wilson. ■

**"A gay state, that's
what I'm aiming for.
I want us to be as
tough as the Israelis.
Anybody fucks
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place in the world,
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THE 20TH ANNUAL

OUT100

2014: On the Shoulders of Giants

Ellen Page, Sam Smith, Zachary Quinto,
Samira Wiley, and many more of the year's most
compelling people pay homage to pivotal
moments in LGBT history.


Photography by **JUCO**



ELLEN PAGE

ENTERTAINER OF THE YEAR



THE MOMENT: NOVEMBER 14, 1930: MARLENE DIETRICH STARS IN *MOROCCO*, FEATURING THE ACTRESS'S ICONIC TUXEDO AND HOLLYWOOD'S FIRST ON-SCREEN FEMALE-TO-FEMALE KISS.

On Valentine's Day this year, Ellen Page came out publicly while giving a gorgeously eloquent speech at the Human Rights Campaign's Time to Thrive conference. It was an act that had been choreographed months in advance by Page, her representation, and HRC president Chad Griffin, who all wanted the revelation to have a more selfless impact than it would if Page were to "say it on Twitter," as she puts it when we meet at New York's Bowery Hotel. Before making the announcement that would leave her visibly exhaling in relief, Page offered an anecdote about a Web site that ran an article with a photo of her in sweatpants. The writer, Page explained, asked why such a beauty would insist on dressing that way. "Because I like to be comfortable," Page told the conference's enamored attendees.

Taking in the extent of Page's newfound comfort is invigorating. Beyond the no-fuss clothes she's wearing today (sneakers, a hoodie, and a cap), she's noticeably unburdened, and it all seems new for an actress who, despite her vigor on screen, has previously given off a shy vibe in public. "You just feel different in the world," says the 27-year-old Oscar nominee. "Once you've done something that you used to think was impossible, what could ever really scare you again? Even now, press is more enjoyable because I don't have to have certain conversations. For instance, I'm never going to have to have a conversation about a dress, or heels, ever again."

Netting a Best Actress nod at the age of 20 for *Juno*, Page was groomed early for the dress-and-heels, red carpet scene. But things were missing from it, including her first girlfriend, whom she'd met shortly before the film's release, but couldn't include in its glittering aftermath. "No one's ever been so direct as to say, 'You're gay, so we're gonna hide it,'" Page says. "But there's an unspoken thing going on. [People] believe it's the right thing to do for your

career. They don't realize it's eroding your soul. It was eventually about me being like, *Wait, why am I listening to that? At what point did I let those things become important?*

For Page, a game-changing moment came not long ago, when she watched TV host (and fellow Canadian) George Stroumboulopoulos chat with Dan Savage, who voiced his steadfast opinion that coming out is a moral imperative. "The way he spoke of it left very little leeway, and it really stuck with me," Page says. "We all go through a journey and get where we need to be, but I really did start feeling guilty. I kind of felt like an asshole."

Sitting on Page's lap is a script for *Freeheld*, a feature-length adaptation of the acclaimed 2007 short, which chronicled the struggles of Laurel Hester and Stacie Andree, a real-life lesbian couple from New Jersey, who, when Hester was diagnosed with terminal cancer, were denied the right of Hester passing on her pension to Andree. Page, who's both co-producing the film and starring as Andree (Julianne Moore will play Hester), has been developing the project since she was 21. "It's very direct in showing how discrimination against the LGBT community affects people," Page says. "There's no getting around the unfairness that happened here, and just how illogical and almost psychopathic it felt. And it's so exciting to get to do a love story with the sex that you actually fall for. I'm thrilled about it."

It's mostly serendipitous that Page came out in the same year *Freeheld* commenced production, but the movie has, naturally, impacted the way she's felt about how she presents herself. She's the latest in a new line of LGBT artists who come out after devoting themselves to meaningful, queer-themed projects, and if you want to label that a fashionable phenomenon, be her guest. "Even if it did become a trend, who cares, right?" Page says. "Let being yourself become a trend." **R. KURT OSENLUND**

Photographed at Milk Studios, New York on September 19, 2014





SAM SMITH

BREAKOUT OF THE YEAR



THE MOMENT: OCTOBER 14, 1977: “HEROES,” BY DAVID BOWIE, IS RELEASED.

Have we ever had a pop star like Sam Smith? In a business currently powered by hip-hop, EDM, and Katy Perry, the thought of a man trying to forge a career as a swoony blue-eyed soul singer once seemed almost absurd. But a gay male artist with a debut album documenting his unrequited love for another man achieving mainstream success? That just seemed impossible. Yet within a matter of months, the 22-year-old English crooner has shattered expectations to emerge as one of 2014’s most promising new talents.

“I feel no pressure to live up to anything,” says Smith, just hours before he’ll make his first appearance on *The Tonight Show*. “I say what I think, act how I want to act, post what I want to post. There’s no one telling me to do this, lose weight, look like this, sing like this, write songs like that. I’ve just been allowed to be me, and from all the nightmares you hear about the industry from a young age, I never thought that would be the case.”

By the time Smith put out his record *In the Lonely Hour* this past June, he’d already scored three number 1 singles in the U.K., topped the BBC’s Sound of 2014 poll, won the 2014 BRIT Critics’ Choice Award, and delivered a choir-backed, showstopping performance of his song “Stay With Me” on *Saturday Night Live* (an event he recalls as “horrifically frightening” but also “one of the happiest moments of my life”). He had also unveiled the video for his track “Leave Your Lover,” a clip that saw him cavorting through Paris with model Daisy Lowe and a well-dressed gentleman in a modern take on *Jules and Jim*, its final seconds revealing that the object of Smith’s affection had all along been his male companion. Six days after it was posted to YouTube—and three weeks before *In the Lonely Hour* was due to hit the U.S.—*The Fader* published an interview with Smith in which he divulged that his forthcoming album was, in fact, inspired by a man he’d fallen for who didn’t

return the love.

The press deemed this his “coming out,” but Smith explains his candor almost as an act of necessity. If writing the album was a way for him to cauterize his wounds and move on, interviews have given the musician an opportunity to champion a cause. “My aim is to tell people how good it’s been for me so that, hopefully, gay men or parents with gay children can look at my story and think, *Wow, that’s how it should be. That’s what we can work towards*. That’s been my whole motive—to not make it a talking point. My music should be a talking point. My voice should be a talking point.”

Indeed, it is Smith’s staggering vocals, which can bolt from a tender croon to a rafter-shaking falsetto, that have propelled him to the top of the charts. Upon its release, *In the Lonely Hour* soared to number 2 on the Billboard 200, the fastest-selling debut album ever for a U.K. male solo artist. Call it the Adele Effect—Smith’s is a classic case of “belt it and they will come”—but an openly gay British man pouring his heart out in a collection of torchy, old-school ballads has proven to be exactly what America wants.

The fact that Smith’s sexuality has become a mere footnote in his journey this year is mostly a testament to his undeniable gift—ultimately, it’s the songs that speak the loudest. But it also signals a cultural sea change. Simple, stripped-down honesty, it seems, is the new formula for success. “When I was in the studio, I completely forgot in a year’s time that my face was going to be plastered around major cities with the word *LONELY* underneath it,” Smith says. “When it did happen, it was like, *Wow, what I’m doing is taking a risk*.” And as long as he’s still singing the blues, it’s a risk he vows to keep taking. “Music is about reaching the masses, having a message, getting through to everyone, and trying to make some sort of difference,” Smith says. “Music, to me, is that powerful.” **JASON LAMPHIER**

Shot at the Mondrian, West Hollywood on August 25, 2014

ZACHARY QUINTO

ARTIST OF THE YEAR



THE MOMENT: JULY 1890: OSCAR WILDE'S *THE PICTURE OF DORIAN GRAY*
IS FIRST PUBLISHED AS A SERIAL IN LIPPINCOTT'S MONTHLY MAGAZINE.

Zachary Quinto is very much indebted to Oscar Wilde for becoming a professional actor. He landed a coveted equity card playing a rent boy in the Pittsburgh City Theatre's 1999 production of Moisés Kaufman's *Gross Indecency*, which dramatizes the trials for homosexuality brought against the legendary writer.

"I have a profound respect and affinity for him," says Quinto, 37, who sees Wilde's subversion as visionary. "There's something about his uncompromising intelligence and wit, the way he used it as a defense and weapon. He was able to integrate himself into a mainstream society that otherwise would have marginalized him by using the very thing that set him apart."

For LGBT actors who come out, the dilemma of marginalization in today's hermetically closeted Hollywood is still very real. Quinto himself came out publicly only two years ago, on the precipice of A-list stardom. "One of the most defining conversations that I had with myself," he told *Out* shortly thereafter, "was that absolutely no good can come from me staying quiet about [my sexual orientation]."

Luckily, that scenario was never remotely in the cards. As an actor and an advocate, Quinto has shown over and over again that he's unafraid to be bold. His beautifully nuanced performance as Spock in J.J. Abrams's highly successful *Star Trek* reboot has given him Hollywood cachet that he's channeled into a series of striking and admirable choices, from his powerhouse performance on Ryan Murphy's hit series *American Horror Story* to his ardent support for President Obama's re-election.

This year Quinto turned in a "career-defining performance" (in the words of the *New York Times* critic Ben Brantley) as Tom Wingfield in the celebrated Broadway revival of Tennessee Williams's *The Glass Menagerie*,

while still finding time to shoot five upcoming film and television projects and take the reins as co-producer of the Starz reality show *The Chair*, in which two rookie filmmakers compete to make a movie using the same script. (Meanwhile, Quinto's production company, Before the Door, has backed two Oscar-nominated indies: 2011's *Margin Call*, in which he also starred, and 2013's *All Is Lost*.)

Quinto's rise and sheer ubiquity in Hollywood are reflective not only of his strength as an actor or his professional savvy, but also of the rapidly shifting currents of gay rights in America. And yet, while history is being written in the present, he urges us not to forget the past.

"I think there's a tremendous sense of complacency in the LGBT community," Quinto says, citing the rising number of HIV infections in adolescents. "AIDS has lost the edge of horror it possessed when it swept through the world in the '80s. Today's generation sees it more as something to live with and something to be much less fearful of. And that comes with a sense of, dare I say, laziness."

Quinto is similarly candid on prophylactic drugs, like PrEP, which many gay people have embraced as a long-awaited panacea. "We need to be really vigilant and open about the fact that these drugs are not to be taken to increase our ability to have recreational sex," he says. "There's an incredible underlying irresponsibility to that way of thinking...and we don't yet know enough about this vein of medication to see where it'll take us down the line."

It's somewhat disorienting to hear a celebrity speak so passionately about divisive issues in the LGBT community. But as the public faces of American culture become more diverse over time, sober, thoughtful voices like Quinto's will steer the type of dialogue that is honest and vital. **MIKE BERLIN**

Photographed at Milk Studios, New York on September 19, 2014





SAMIRA WILEY

INGENUE OF THE YEAR



THE MOMENT: DECEMBER 21, 1934: JOSEPHINE BAKER APPEARS IN *ZOUZOU*, BECOMING THE FIRST BLACK WOMAN TO STAR IN A MAJOR MOTION PICTURE.

Samira Wiley can pinpoint the exact moment acting took hold of her. She was in the third grade, attending an oratorical contest at her school, and she was bored in the way that most children made to sit still are.

"I remember it so vividly," Wiley says. "There was this girl who went to my school, and she did a Nikki Giovanni poem, 'Ego Tripping,' and it was just *different* from everyone else's. It wasn't flat recitation. It had an energy and a life to it. And it made me sit up in my seat, and my eyes got wide, and I really felt inside myself, *She's making me feel things. I want to do that.*"

Nearly two decades later, in the summer of 2014, devoted fans binge-watched the entire second season of the hit series *Orange Is the New Black*, to discover that Wiley, as inmate Poussey Washington, had taken them through the entire spectrum of human emotions. "After the first season, my life definitely changed," she says. "But after the second season, I feel like it's changed ten-fold."

In season 1, we knew Poussey as a scrappy goofball with a penchant for Ina Garten. In season 2, we watched painfully as she had her heart broken (as a young Armybrat torn from her German girlfriend) and her spirits and body shattered, only to emerge stronger than ever by believing in her own convictions. "In figuring out her arc during season 2," Wiley says, "I didn't realize how big she was until the end of it, looking back and thinking, *Huh. She's kind of the hero.*"

Her delayed reaction could be read as modesty, but it speaks to Wiley's dramatic origins. "When I was younger in the theater, I didn't really feel like I got much recognition from the powers that be," she says. "I got a lot of small roles—I never got the standout roles."

Still, she pursued acting doggedly throughout high school at the Duke Ellington School of the Arts in Washington, D.C., and later went on to study at Juilliard, meeting her *OITNB* co-star Danielle Brooks, who helped

get her an audition for the show and whose character, Taystee, she fell in love with on-screen this year.

Offscreen, Wiley has been adjusting to her celebrity status. She found herself in the midst of a gossip storm last summer, appearing at the Emmys with her girlfriend, Lauren Morelli, a writer for the series who recently came out as a lesbian and filed for divorce from her husband. And she also laments the loss of anonymity in New York City, where she's lived for the past nine years. "You have people who are so passionate and touched by my work, which is so humbling," she says. "But other times, it's a little overwhelming. If I'm just trying to go to the bodega and get some coconut water, I have to put on a hat and some glasses—those kinds of things."

Still, Wiley has a positive outlook on her purpose as an actor and on her fans, some of whom have longed to see their lives, often marginalized by pop culture, reflected in characters like Poussey.

"I grew up in the church," she says, recalling something her parents, both Baptist pastors, instilled in her. "I have seen my parents inspire people and give them hope and faith most of my life. I feel like I've always wanted to have my work be some sort of ministry, because that's what my parents do and that's the only word I have for it."

Her parents, Christine and Dennis Wiley, are in fact pillars of the LGBT religious community. In 2007, theirs was the only traditionally black Baptist church in D.C. to perform same-sex unions. As Wiley remembers, they lost half of their congregation as a result.

"I feel like oftentimes in the church people get caught up in literal translations of the Bible. But that's not the home I grew up in," she says. "I was just taught that love is the most powerful thing. And being able to see that and see my parents on the forefront of that made such a big impact on my life." **MIKE BERLIN**

Photographed at ACME Studios, Brooklyn on October 9, 2014



EVAN RACHEL WOOD

ACTRESS



THE MOMENT: OCTOBER 7, 1959: *PILLOW TALK*, WITH ROCK HUDSON AND DORIS DAY, OPENS IN THEATERS.

Two-time Golden Globe nominee Evan Rachel Wood has been increasingly vocal—sometimes tweet by tweet—about the things for which she’s passionate, professing the importance of coming out, telling *The Advocate* about her crush on Milla Jovovich, and telling off the MPAA when it chose to “censor a woman’s sexuality once again” in her 2013 film *Charlie Countryman*. The actress, who identifies as bisexual, has also been singing the praises of Ellen Page (her friend, fellow OUT100 honoree, and co-star in the upcoming *Into the Forest*), who came out this year in an HRC speech. “She was born to make that speech,” Wood says, “and it’ll be referenced for years to come.”

Photographed in Los Angeles on October 7, 2014

STYLING BY ALISON BROOKS. MAKEUP: TOBY FLEISCHMAN. HAIR: AVIVA PAREO. RING BY ERICA COURTNEY



ANDREW RANNELLS

ACTOR



Andrew Rannells likes to keep on his toes, even when he's in platform heels. After *Hedwig and the Angry Inch* won a Tony for Best Musical Revival, the actor inherited the lead's golden tresses from Neil Patrick Harris for an eight-week run. Between that, wrapping the fourth season of HBO's *Girls*, and shooting Nancy Meyers's new fashion-focused workplace comedy, *The Intern*, he hasn't had much time to catch his breath—and he wouldn't have it any other way. “I like to try to make things as complicated for myself as possible,” he says, “so three jobs at once was a real smart way to do that.”

Photographed at the Park Hyatt New York on September 17, 2014

READERS' CHOICE AWARD

TYLER OAKLEY

INTERNET CELEBRITY, ADVOCATE



THE MOMENT: SEPTEMBER 25, 1965: IN
COLD BLOOD, BY TRUMAN CAPOTE,
IS PUBLISHED IN THE NEW YORKER.

It was while interning for the Trevor Project in 2009 that Tyler Oakley first truly appreciated the work being done to help LGBT youth in crisis. "It made me realize I have a voice and can help to make sure that nobody, regardless of sexual orientation or gender identity, should ever feel so alone that they are compelled to take their own life," says the 25-year-old activist. Oakley has parlayed his commitment to equality into a stunningly successful career on YouTube, where his channel is rapidly approaching 6 million subscribers. Success has taken him around the world and given him a platform many would covet. What it hasn't done is go to his head. "I want to be bold," Oakley says, "unapologetically myself, always growing, always learning, and inclusive."

Photographed at George Brown Studio, New York on September 17, 2014



STYLING BY MICHAEL COOK. HAIR AND MAKEUP: ANGELA DICARLO. SUIT, SHIRT, AND TIE BY BURBERRY LONDON.
GLASSES BY MOSCOT

BILLY EICHNER

COMEDIAN



THE MOMENT: MAY 25, 1977: STAR WARS, STARRING GAY ACTOR ALEC GUINNESS, PREMIERES.

Billy Eichner has been ready for his close-up for some time, but 2014 was the year that delivered. The natural heir to the late Joan Rivers, Eichner, with his man-on-the-street shtick, is a wonder to behold as he charges around New York City heckling random strangers as if his life depended on it. Aided by celebrity cameos, and an awesome recall of pop trivia, he's harangued his way across three seasons of his Fuse show, *Billy on the Street*, each time raising his profile a little bit higher. This year, the comedian, who cites Madonna's *Truth or Dare* as his biggest influence, cemented his place as a cast regular on *Parks and Recreation*, and reduced Letterman to stitches with a trivia challenge titled "Celebrity Child or Kentucky Derby Winner." He also got to meet President Obama and the first lady. "Contrary to popular opinion I was actually invited, and not the crazy guy who jumped over the fence," he says. We'll take his word for it.

Photographed in Los Angeles on September 2, 2014



BROADWAY SHOW OF THE YEAR

HEDWIG AND THE ANGRY INCH

NEIL PATRICK HARRIS, JOHN CAMERON MITCHELL, STEPHEN TRASK, AND DAVID BINDER



THE MOMENTS: FEBRUARY 14, 1998: HEDWIG AND THE ANGRY INCH PREMIERES OFF-BROADWAY AT THE JANE STREET THEATRE. APRIL 22, 2014: THE FIRST BROADWAY PRODUCTION OF HEDWIG OPENS AT THE BELASCO THEATRE.

"I want to freak people out a little bit," Neil Patrick Harris told *Out* earlier this year as he prepared for his opening night performance in the retooled revival of *Hedwig*, the raucous rock musical created by John Cameron Mitchell (second from left) and Stephen Trask (far left), who wrote the music and lyrics. There was, indeed, something deliciously freaky about the man famous for playing TV's most popular pussy hound, *How I Met Your Mother*'s Barney Stinson, slipping into the stilettos of theater's most famous transgender glam rocker. But it was also a telling reflection of a cultural shift. "Hedwig's journey uptown to Broadway, where she's playing to thousands of fathers, grandmothers, kids, trans people, gay people, and straight people, says a lot about how America has changed, in the most remarkable way," says producer David Binder (far right). "We have all loved and lost like Hedwig has, and that's what audiences are connecting to."

Photographed at ACME Studio, Brooklyn on August 14, 2014



STYLING BY MICHAEL COOK. SET DESIGNER: SHAWN PATRICK ANDERSON. GROOMER: ANGELA DICARLO. HAIR: L'EGROUERE. RIVA CRUZE/EXCLUSIVE ARTISTS. CLOTHING BY TOM FORD (HARRIS), HEDWIG WIGS DESIGNED BY MIKE POTTER





CALPERNIA ADDAMS

MUSICIAN, ACTRESS,
WRITER



THE MOMENT: NOVEMBER 26,
1957: CHRISTINE JORGENSEN IS
INTERVIEWED BY NIPSEY RUSSELL.

“I spent this year behind the scenes,” says Calpernia Addams, who recorded with singer-songwriter Patrick Wolf in London, and trained Jared Leto for his Oscar-winning role as Rayon in *Dallas Buyers Club*, for which he thanked Addams in his acceptance speech in March. Of the woman her image pays homage to, Addams says, “Christine Jorgensen was an imperfect representative for the trans community, thrust into the spotlight by circumstances beyond her control. While I don’t agree with everything she stood for, I respect the strength and grace she exhibited as the world put her under its microscope.”

Photographed at the Hollywood Loft on September 3, 2014



DERRICK GORDON

COLLEGE BASKETBALL PLAYER



THE MOMENT: MARCH 1957:
HERE'S LITTLE RICHARD, *LITTLE RICHARD'S*
FIRST ALBUM, IS RELEASED.

"When Michael Sam and Jason Collins came out, it had a huge effect on me," says University of Massachusetts student and basketball player Derrick Gordon, "especially Collins, since he plays basketball as well. Both of them are like my big brothers. I wanted to come out the next day." In April, Gordon secured his own place in sports history as the first active Division I men's basketball player in the National Collegiate Athletic Association to come out. He told his story to ESPN and *Outsports*, and says he immediately felt relieved. A few weeks later, he was on the red carpet at the GLAAD Media Awards.

How quickly things can change.

Photographed at The Hollywood Roosevelt Hotel on August 22, 2014

TYLER GLENN

MUSICIAN



THE MOMENT: JULY 13, 1985: FREDDIE MERCURY AND QUEEN PERFORM AT LIVE AID FOR A GLOBAL AUDIENCE OF 1.9 BILLION PEOPLE.

For Tyler Glenn, coming out this March in *Rolling Stone* was part of a hugely cathartic experience. “Right before the issue was released, I had a purging of all the fear and toxicity that had accumulated over my entire life,” says the Neon Trees singer. “I literally wound up in the emergency room, thinking I was having a heart attack.” The rocker and practicing

Mormon says he feels as if he “became Tyler 2.0 this year,” in part because his band released their third album, *Pop Psychology*, which yielded a “wild ride” of touring and promotion. Glenn also feels closer than ever to Freddie Mercury, whom he was honored to emulate. “He’s an incredibly important figure in gay pop culture, and I’m an incredibly flamboyant frontman,” Glenn says. “Plus, I look really good in yellow.”



Photographed at the Hollywood
Roosevelt Hotel on August 22, 2014

STYLING BY KYLE BLACKMON. GROOMER: LEAH RIAL. JACKET BY ACNE STUDIOS. JEANS BY TOPMAN. SHOES BY CONVERSE



BIANCA DEL RIO DRAG PERFORMER



THE MOMENT: APRIL 22, 1935: GAY DIRECTOR JAMES WHALE'S *BRIDE OF FRANKENSTEIN* OPENS IN THEATERS.

Since snatching the crown in the season 6 finale of *RuPaul's Drag Race*, sharp-tongued queen Bianca Del Rio (a.k.a. Roy Haylock) says she's traveled "from Calgary to Wisconsin to Allentown, Pa."—and that was just in one weekend. While developing some upcoming TV projects, she also mounted her new "one-man/one-woman show,"

Rolodex of Hate, the New York premiere of which sold out in four hours. Del Rio's banner year was capped by an invite from her childhood icon, Joan Rivers, to appear on the penultimate episode of the

Web series *In Bed With Joan*. Rivers clearly would have approved of Del Rio's identification with the Bride of Frankenstein: "She's a man-made woman!" Del Rio says. "That's what I do on a daily basis."

Photographed at RK Bridal, New York on July 29, 2014



GREGG ARAKI

FILMMAKER



THE MOMENT: MARCH 17, 1972: JOHN WATERS'S *PINK FLAMINGOS* IS RELEASED.

There was no escaping YA-cinema “It” girl Shailene Woodley this year, but only one director truly showcased the actress as a blooming young adult—wayward, perplexed, and taking ravenous hold of her sexuality. Angst and erogenous zones have always been Gregg Araki’s specialties, and they were back in full force in his Woodley vehicle *White Bird in a Blizzard*, an auteuristic mystery with queer DNA. Araki says “2014 started with a bang” thanks to the movie’s Sundance premiere, and while its plot has the poignant curveballs always thrown by the lifelong Californian (who’ll never forget the debut of marriage equality in his state), it’s streaked with camp reminiscent of his beloved John Waters. “He’s my hero,” Araki says. “When I die, I want to go wherever John is going.” Amen.

Photographed in Los Angeles on August 19, 2014

STYLING BY KYLE BLACKMON. GROOMER: LEAH RIAL FOR EXCLUSIVE ARTISTS



TROYE SIVAN

SINGER, ACTOR, WEB STAR



THE MOMENT: JUNE 16, 1960: *PSYCHO*, STARRING ANTHONY PERKINS, PREMIERES.

In 2012, when Troye Sivan began shifting his focus from showcasing his music on YouTube to showing off his personality in vlogs, his audience multiplied. Now, with more than 2.8 million subscribers, his channel is the second most popular in Australia.

Sivan, who played young James Howlett in 2009's *X-Men Origins: Wolverine*, released his EP, *Troye*, in August. It debuted at number 5 on the *Billboard* 200, and its first single, "Happy Little Pill," has gone gold, proving that whether he's singing or posting, he can rise above the din of his generation.

Photographed at the Hollywood Loft, Los Angeles
on September 3, 2014





ANTHONY WAYNE

ACTOR



THE MOMENT: JULY 28, 1978: SYLVESTER RELEASES HIS DISCO CLASSIC "YOU MAKE ME FEEL (MIGHTY REAL)."

Anthony Wayne is no stranger to hoofing it in fancy footwear. After appearing in Broadway's *Priscilla Queen of the Desert*, he's been contorting his body in the current revival of *Pippin*. Tired of being stuck in the chorus, he struck out on his own this year to bring the story of disco legend Sylvester to the stage in *Mighty Real: A Fabulous Sylvester Musical*, a show he wrote. "You don't want to just lift someone else up to their dream—you want to make sure the dream *you* have comes to life," he explains. "I was inspired by Sylvester's drive to be who he was regardless of what he went through."

Photographed at ACME Studios, Brooklyn
on July 22, 2014

TERRENCE McNALLY

PLAYWRIGHT



THE MOMENT: APRIL 10, 1957: LAURENCE OLIVIER STARS IN JOHN OSBORNE'S *THE ENTERTAINER* AT LONDON'S ROYAL COURT THEATRE

"I'm 76, and I've never worked harder in my life," says the prolific Terrence McNally. With the Tony-nominated *Mothers and Sons* and the celeb-studded revival of *It's Only a Play* on Broadway (and a remounting of *Lips Together, Teeth Apart* Off-Broadway), it certainly seems like we're having a McNally moment, and his topical works still address our unspoken fears. "The scars of AIDS and homophobia remain very present in our society," he says. "I think homophobia, like racism, is something we have to take long, painful looks at."

Photographed at the Park Hyatt New York on
September 17, 2014



MICHAEL J. WILLETT

ACTOR, SINGER



THE MOMENT: OCTOBER 27, 1955: THE PREMIERE OF *REBEL WITHOUT A CAUSE*, STARRING SAL MINEO AS A TEENAGER BESOTTED WITH JAMES DEAN'S JIM STARK.

Michael J. Willett is doing it all wrong. The modus operandi for budding gay talent is to hit the big time before making the *big announcement*, but this performer has thrown that formula out the window. Openly gay before making a splash, Willett is fast becoming a new kind of leading man, but more importantly, he's becoming the embodiment of queer as cool. In last year's *G.B.F.*, he replaced the tiara as every would-be prom queen's must-have accessory, and in this year's hit MTV series *Faking It* ("a groundbreaking show," as Willett calls it), he's the most popular kid in a school where being gay is a badge of honor. Ironically enough, faking it is precisely what Willett hasn't had to do to make it.

Photographed in Los Angeles on August 19, 2014



DARRELL THORNE

PERFORMANCE ARTIST AND COSTUME DESIGNER



THE MOMENT: MAY 4, 1993: TONY KUSHNER'S *ANGELS IN AMERICA* DEBUTS ON BROADWAY AT THE WALTER KERR THEATRE.

Darrell Thorne maintained a superhero's duality for 14 years, donning a shirt and tie by day and hitting the clubs by night in his decadent, flawlessly executed costumes. This year, after Steven Klein spiced up Brooke Candy's "Opulence" video with Thorne's signature headpieces (made of everything from deer antlers to bejeweled thermoplastic), the artist has seen his nightlife career swerve into the world of fashion, with *Numéro* magazine, *Paper*, and *Vogue Japan* knocking at his door. Thorne (opposite left) calls his aesthetic "extreme fantasy," the escapist product of growing up in a "pageantry-free" family of Independent Missionary Baptists. He also moonlights as a spokesmodel for HIV Stops With Me, but he's left the day job—meaning if you want to find his Clark Kent clothes, you'll have to dig in the back of his closet.

BRIGHT LIGHT BRIGHT LIGHT (ROD THOMAS)

SINGER-SONGWRITER



Call it an outing of the soul: In 2010, Welsh-born indie singer Rod Thomas rebranded himself as Bright Light Bright Light, a moniker he says he created to reflect his love for '80s electro-pop and also to distract from any presumed "melancholy" provoked by the natural ache in his voice. In the years since, Thomas (opposite right) has fittingly had a vibrant artistic ascent, culminating in 2014 with the release of his second album, *Life Is Easy*, and a tour with his collaborator and "musical hero," Sir Elton John. Proof of his buoyant evolution is in the tracks: Thomas's latest single, "Everything I Ever Wanted"—a collaboration with the LGBT choir Pink Singers set to drop just in time for World AIDS Day—hits a cloud-parting crescendo.

Photographed at ACME Studios, Brooklyn on August 15, 2014



STYLING BY MICHAEL COOK. WINGS DESIGNED BY DARRELL THORNE. GROOMER: ANGELA DICARLO





LARRY KRAMER

ACTIVIST, WRITER, LEGEND



THE MOMENT: 4TH CENTURY B.C.:
ARISTOTLE WRITES RHETORIC, A TREATISE
ON THE ART OF PERSUASION.

It would be tough to find a more poignant image of LGBT achievement this year than Larry Kramer ascending the Emmy stage to the tune of a standing ovation. The protracted journey from stage to screen of Kramer's groundbreaking play, *The Normal Heart*, is a vindication for his uncompromising posture as a founding member of both the Gay Men's Health Crisis and ACT UP. That *The Normal Heart* is now considered a standard text for understanding the epidemic's impact is a testament to Kramer's ceaseless fight for people with HIV/AIDS. At 79, he is not yet finished: His lifework, *The American People*, a novel that he began writing in 1978, is scheduled for release next year, coinciding with a two-hour documentary on his life and work to air on HBO. "It's going to be called *Larry Kramer, Get Out of Town*," he jokes, before adding, "It's quite good, even if it is all about me."

Photographed in Kramer's home in New York City on September 18, 2014

GROOMER: HEATHER SCHNELL

CHRISTINE VACHON AND EUGENE HERNANDEZ

FILM PRODUCER, FILM EXECUTIVE



THE MOMENT: 1930: GAY ARTIST GRANT WOOD
PAINTS HIS MASTERPIECE, *AMERICAN GOTHIC*.

Starting with Todd Haynes's 1991 film *Poison*, **Christine Vachon's** 50-plus credits as a film producer read like a New Queer Cinema syllabus, with works by directors such as Kimberly Peirce and John Cameron Mitchell. This year, Vachon produced Haynes's next film, *Carol*, an adaptation of the 1952 lesbian romance novel *The Price of Salt*. To truly appreciate the uphill battle faced by independent films like Vachon's, it helps to be a climber like **Eugene Hernandez**. The consummate cinephile spent more than a decade as co-founder and editor in chief of *Indiewire* before joining New York's Film Society of Lincoln Center as director of digital strategy in 2010.

Hernandez has since risen to become the society's deputy director, and his knack for examining what's in the frame comes through in his thoughts on re-creating this image. "I see us as stand-ins," he says, "for anyone supporting American filmmakers who continue to challenge attitudes and ideas."

Photographed at George Brown Studio, New York on September 17, 2014



RICHARD CHAMBERLAIN

ACTOR



THE MOMENT: AUGUST 18, 1930: NOËL COWARD'S
PLAY *PRIVATE LIVES* PREMIERES IN EDINBURGH.

Whether you remember him from *Dr. Kildare* in the '60s or as a sexy priest in *The Thorn Birds* in the '80s, Richard Chamberlain is a legend. Now 80, he returned to the stage this fall for the Off-Broadway production of David Rabe's *Sticks and Bones*. Though he'd been in a relationship for years, it wasn't until 2003 that Chamberlain decided to publicly address being gay. "Remaining in hiding was a totally valuable part of my life," he says. "I was a romantic lead in films at a time before some of the new relaxations and new diminishment of total ignorance. If I were ever outed, my career—which was my entire life, for the longest time—wouldn't have happened. I spent a great deal of my life pretending to be somebody else."

Photographed at the Stanford White Studio at the Chatwal Hotel,
New York on September 17, 2014





THE DRUMS

MUSICIANS



THE MOMENT: SEPTEMBER 21, 1987:
PET SHOP BOYS RELEASE THEIR
ALBUM ACTUALLY.

The Drums' third album, *Encyclopedia*, was a milestone for founding members **Jonny Pierce** (left) and **Jacob Graham** (right). Released in September, it marked the first time the Brooklyn-based indie rockers (and childhood friends) performed as a duo rather than a quartet, and the first time they began using the pronoun *him* when singing about relationships—a big step they admit they weren't comfortable taking until now. Meanwhile, the standout track "Let Me" tackles the recent rash of violence against LGBT youth in Russia, its searing lyrics ("They might hate you, but I love you / And they can go kill themselves") serving as one of their most rousing anti-establishment statements yet. "It's meant to be a song of encouragement for those kids," Pierce says. "We were fortunate enough to play the first show of our *Encyclopedia* world tour in Moscow, and we opened the set with it.

It really affected me."

Photographed at ACME Studios, Brooklyn on July 22, 2014

STYLING BY MICHAEL COOK. GROOMER: ANGELA DICARLO. SUIT, SHIRT, AND BOW TIE BY CALVIN KLEIN COLLECTION (PIERCE); SUIT BY BURBERRY LONDON. SHIRT BY LOUIS VUITTON. BOW TIE BY CALVIN KLEIN (GRAHAM)



ANDY BELL

SINGER-SONGWRITER



THE MOMENT: 1968: THE NAKED CIVIL SERVANT, VOLUME ONE OF QUENTIN CRISP'S AUTOBIOGRAPHY, IS PUBLISHED.

Pioneering Erasure frontman Andy Bell came out as gay in 1986 and as HIV-positive in 2004. But one particularly surreal turning point from the singer's 20s has stuck with him. "It was one of my first gay prides in the U.K., and I remember seeing Divine singing on a barge on the River Thames, and Sinéad O'Connor asking me to look after her little boy." That same bittersweet rush Bell experienced has defined tracks like "A Little Respect" and "Always," just two of the euphoric synth-pop classics he's performed with longtime musical partner Vince Clarke. In September, Erasure released its 16th studio album, *The Violet Flame*, and kicked off a worldwide tour that began just after Bell wrapped his Edinburgh Festival Fringe show, *Torsten the Bareback Saint*, about an "age-defying polysexual."

Photographed at ACME Studio, Brooklyn on September 15, 2014



DAN SAVAGE
AUTHOR AND ACTIVIST



THE MOMENT: NOVEMBER 3, 1977: HARVEY MILK
WINS ELECTION TO THE SAN FRANCISCO BOARD
OF SUPERVISORS.

After agreeing to don Harvey Milk's signature ringer T-shirt and take a stroll through San Francisco's city hall, Dan Savage gets anecdotal. "I don't play dress-up very often," he says, "except when my husband and I go to International Mr. Leather." But to pay tribute to Harvey Milk—who famously aspired to offer gay youth a choice beyond suicide or the closet—Savage made an exception. "I was that kid. I read those stories. I was given hope by San Francisco and Harvey Milk," he says. "I've always felt a very personal connection." Savage's sex advice column, "Savage Love," is in its 24th year, while his *Savage Lovecast*, a weekly podcast version with more than 200,000 listeners, is now one of the top 50 podcasts on iTunes.

Photographed at San Francisco City Hall on September 11, 2014

STYLING BY KIERSTEN STEVENS. GROOMER: IVAN MENDOZA

ZACKARY DRUCKER AND RHYS ERNST

ARTIST, FILMMAKER



THE MOMENT: 1967: ANDY WARHOL MEETS CANDY DARLING.

This summer, artistic collaborators **Zackary Drucker** and **Rhys Ernst** hit a high point in their careers by being included in the Whitney Biennial. The diaristic photo portraits on display recorded their relationship and their bodies as they transitioned (for Drucker from male to female; for Ernst from female to male), even as their lives continued to evolve. Following the exhibition, Drucker (right), a performance artist, and Ernst (left), a filmmaker, jumped into production as trans consultants and associate producers on Amazon's groundbreaking original series *Transparent*. The inspirations for this portrait, Andy Warhol and his muse Candy Darling, also struck a personal chord.

"Andy Warhol was a futurist and a visionary," Drucker says, "and Candy Darling was a pioneer—an archetype and ingenue in the fledgling trans community. We're honored to inhabit these roles and hope to similarly have an impact on our time."

Photographed at the Hollywood Loft on September 2, 2014



GREG BERLANTI

WRITER AND PRODUCER

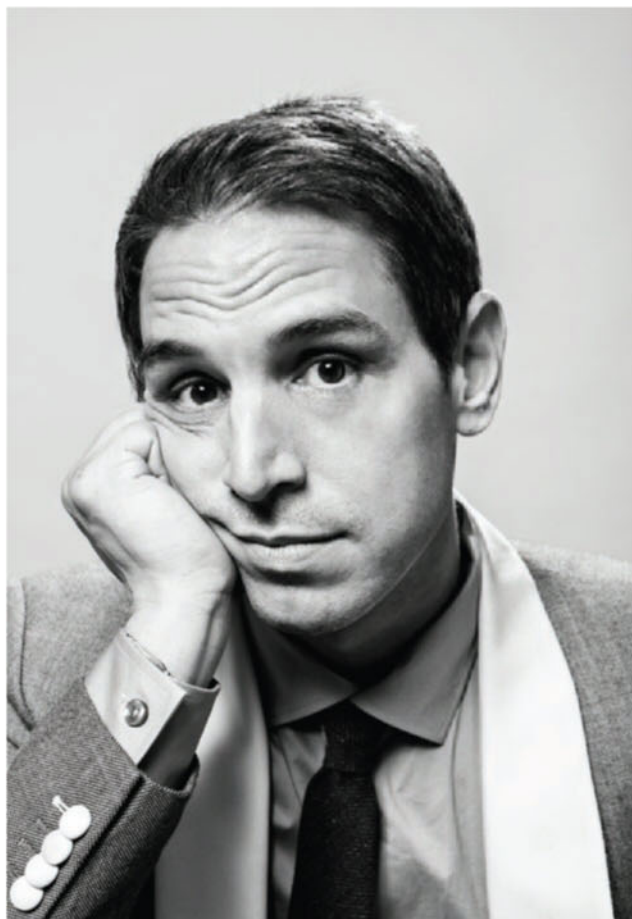


THE MOMENT: AUGUST 26, 1928: IVOR NOVELLO STARS IN THE FILM VERSION OF NOËL COWARD'S PLAY *THE VORTEX*.

Greg Berlanti is part of a generation of gay men affected by the '80s documentary *The Times of Harvey Milk*, which Berlanti cites as an inspiration for him to incorporate his own experiences into his work. Currently, that work includes writing and producing two CW superhero series, *Arrow* and *The Flash*, and serving as a producer on *Pan*, the forthcoming film about J. M.

Barrie's mischievous fabled character, Peter Pan. "I think in television in particular, I've been able to have gay characters in most, if not all, of what I've done," Berlanti says, tracing his efforts all the way back to when he was writing for *Dawson's Creek* in the 1990s. "I had to threaten to quit to get a gay kiss on [that show]. It's rewarding when you talk to younger writers and directors who say they saw something you did and that it had an impact on them."

Photographed in Los Angeles on August 29, 2014





JONATHAN VAN NESS, JOHN ROBERTS, JOSH THOMAS, AND GABE LIEDMAN

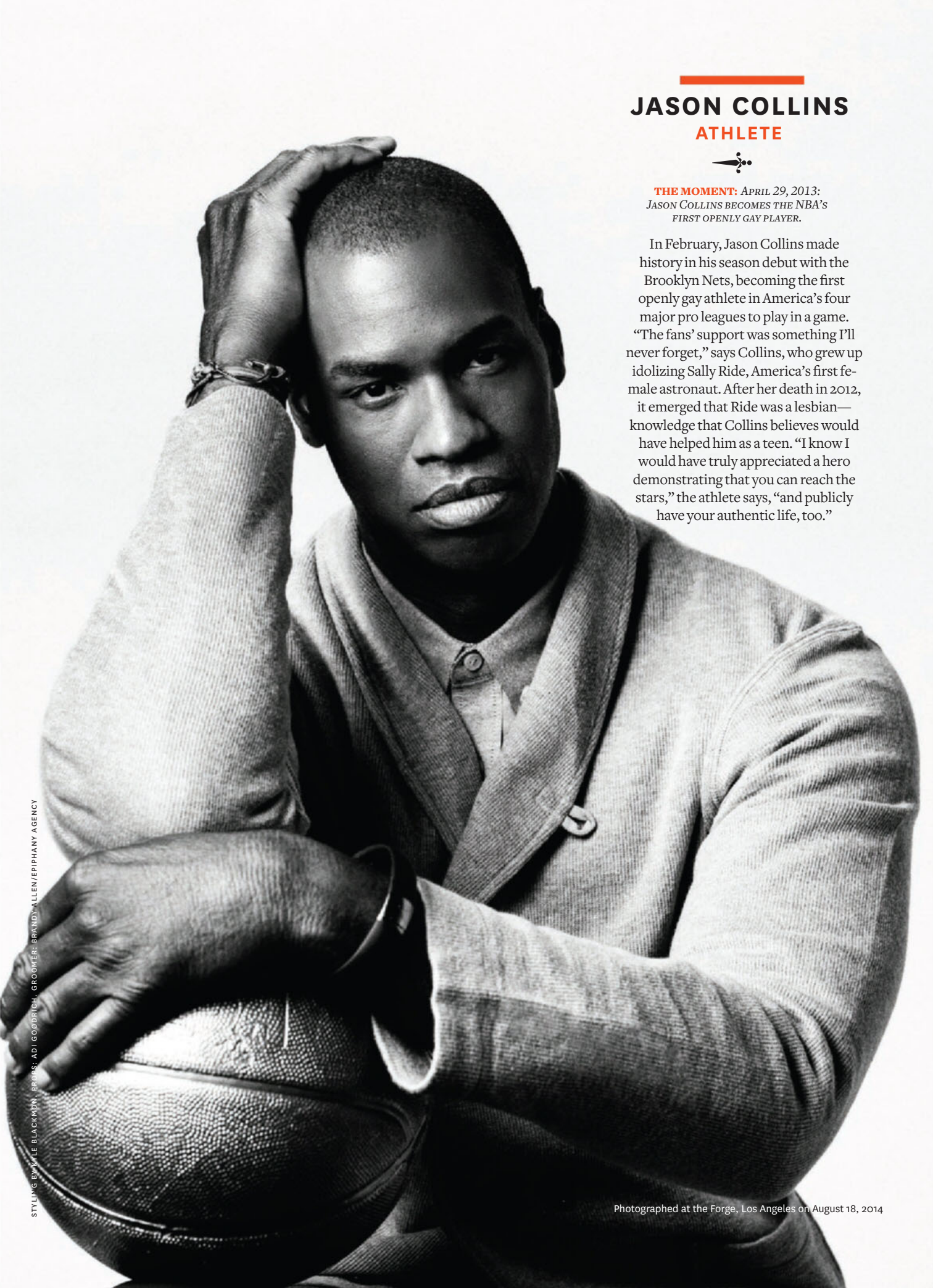
THE NEW FUNNYMEN



THE MOMENT: OCTOBER 14, 1968: PAUL LYNDE IS MADE “CENTER SQUARE” ON HOLLYWOOD SQUARES, WHICH FEATURED OTHER GAY COMEDIANS LIKE WAYLAND FLOWERS (AND HIS PUPPET SIDEKICK, MADAME).

Though voiced by a gay man, Linda Belcher from Fox’s *Bob’s Burgers* is probably TV’s most accurate current portrayal of a mother—and it’s all thanks to **John Roberts’s** (top right) approximation of his own mom’s voice and mannerisms. His show won a 2014 Emmy for Best Animated Series, and his mom, Marge, was by his side at the ceremony. Another Fox comedy, *Brooklyn Nine-Nine*, can thank writer-actor **Gabe Liedman** (bottom right) for churning out many of its punch lines, while the indie hit *Obvious Child* was boosted by his priceless chemistry with star (and his bestie) Jenny Slate. Aussie **Josh Thomas** (bottom left) has tackled penis size, manscaping, and mental illness on his Pivot series *Please Like Me*, but the semi-autobiographical show, an off-kilter portrait of millennial awkwardness, is most notable for making its hero’s sexual orientation an afterthought. Meanwhile, **Jonathan Van Ness** (top left) deals in dissection (and hair-flipping) on *Gay of Thrones*, his weekly Funny or Die recap show on HBO’s hottest series. Even George R.R. Martin popped in for a spell.

Photographed at the Forge, Los Angeles on August 18 and 19, 2014



JASON COLLINS

ATHLETE



THE MOMENT: APRIL 29, 2013:
JASON COLLINS BECOMES THE NBA'S
FIRST OPENLY GAY PLAYER.

In February, Jason Collins made history in his season debut with the Brooklyn Nets, becoming the first openly gay athlete in America's four major pro leagues to play in a game. "The fans' support was something I'll never forget," says Collins, who grew up idolizing Sally Ride, America's first female astronaut. After her death in 2012, it emerged that Ride was a lesbian—knowledge that Collins believes would have helped him as a teen. "I know I would have truly appreciated a hero demonstrating that you can reach the stars," the athlete says, "and publicly have your authentic life, too."



STYLING BY KIERSTEN STEVENS. GROOMER: IVAN MENDOZA. BOTH AT WORKSOUT LTD. ALL LEATHER AVAILABLE AT MR. S. SAN FRANCISCO. TANK TOP AVAILABLE AT WASTELAND, SF (GROFF). SHIRT AVAILABLE AT WASTELAND, SF (ALVAREZ)



TV SHOW OF THE YEAR

LOOKING

JONATHAN GROFF, MURRAY BARTLETT, AND RUSSELL TOVEY*



THE MOMENT: SEPTEMBER 23, 1984:
THE FIRST FOLSOM STREET FAIR

Hip deep in shooting the second season of HBO's *Looking*, Jonathan Groff leads four of his cast mates into the Phoenix, a legendary rock 'n' roll hideout in San Francisco's Tenderloin district, for a quick costume change. He makes a beeline for a pair of ass-less chaps, and the others clamber into their own mix of vintage Levi's and leather gear. But Groff can't decide between two accessories from Mr. S, the local kink outfitter. "Can I get the long whip again?" he asks, then changes his mind. "Wait, I like this one better."

He explains later, "Photo shoots can be so awkward, so I just play pretend like I'm a little kid. Growing up, we had a bin of costumes—an old man or Peter Pan or a princess or whatever—and to get outside the weirdness I just think, *This is like dress-up time.*"

Groff and his rowdy band of brothers—from left, Raúl Castillo, Murray Bartlett, Frankie J. Alvarez, and Russell Tovey—taunt and tease and riff off each other like they've been playing dress-up together their entire lives. Without missing a beat, Alvarez dubs Groff's impish attitude "hashtag chapswag," and the nickname sticks. The show's creators and many of the crew are queer, but you'd need a cheat sheet to remember who's not actually gay (Castillo and Alvarez, if you must keep score).

When they're not filming in a Bay Area bubble, Groff says, most of the *Looking* guys live in New York. "Last year, I saw Frankie and Murray at least once a week," Groff says. He and Castillo sometimes spend all day acting together, then go out to see a movie the same night. On-screen, their sophomore season will be packed with more early-adulthood existential crises and tangled relationships—but at a more fevered pitch. "The show took its time to set up the characters and story lines last year," Groff says. "This season moves at a faster pace. A lot happens quickly."

SHANA NAOMI KROCHMAL

Shot at the Phoenix Hotel, San Francisco on September 11, 2014

*STRAIGHT ACTORS RAÚL CASTILLO AND FRANKIE J. ALVAREZ DIDN'T RANK AMONG OUR LGBT-ONLY OUT100, BUT WE LOVE THEM ANYWAY.



COLE ESCOLA AND JEFFERY SELF

COMEDY WRITERS
AND PERFORMERS



THE MOMENT: DECEMBER 3, 1947:
TENNESSEE WILLIAMS'S *A STREETCAR*
NAMED *DESIRE* PREMIERES ON BROADWAY.

After doing silly, surreal sketches together on their cult-hit TV show *Jeffery & Cole Casserole*, co-conspirators Self and Escola continue to brim with creative energy. Escola (left) has been performing in Bridget Everett's cabaret show *Rock Bottom* as well as his monthly solo comedy shows in New York City. Meanwhile, Self (right) co-wrote his first feature, *You're Killing Me*, with friend Jim Hansen and is developing a YA novel about teenage drag queens for Scholastic. "I'm still overwhelmed by the profound way that we, as gay people, have of sharing our history," Self says. "It isn't written in our sixth-grade textbooks—we find it in art and the stories of our friends."

Photographed at ACME Studio, Brooklyn on August 15, 2014

STYLING BY MICHAEL COOK. T-SHIRT BY TOMMY HILFGER. HAIR AND MAKEUP BY ANGELA D'CARLO



MATTHEW ZINK

DESIGNER



THE MOMENT: 1992: HERB RITTS
PHOTOGRAPHS MARK WAHLBERG AND KATE
MOSS FOR CALVIN KLEIN'S ICONIC CAMPAIGN.

Ohio native Matthew Zink has established a dedicated fan base of sexy gentlemen (and ladies) for his luxury swimwear brand, Charlie. In addition to the myriad “Charlie fans” who love rocking Zink’s creations in selfies they share on Twitter and Instagram, the designer received a big push from pop divas Jennifer Lopez and Kylie Minogue, who both used Charlie swimsuits in recent videos. This fall, he debuted an underwear line, following in the footsteps of other apparel brands that have built an empire by glorifying the male physique. “I really respond to anyone that wants to celebrate beauty and the body,” Zink says, citing the work of Herb Ritts, Helmut Newton, and Tom Bianchi as references. “But today, with social media and the Internet, there are so many young people I find inspiring.”

Photographed at the Park Hyatt New York on
September 17, 2014



LAURA JANE GRACE

SINGER-SONGWRITER



THE MOMENT: NOVEMBER 18, 1981: JOAN JETT RELEASES *I LOVE ROCK 'N' ROLL*, HER FIRST ALBUM TO FEATURE BACKING BAND THE BLACKHEARTS.

In a year when transgender visibility came into sharp focus, Laura Jane Grace emerged as a brazen, incendiary messiah. After coming out as a trans woman in a 2012 interview with *Rolling Stone*, the Against Me! singer channeled the fear and fury of her tumultuous journey into a definitive statement on the Florida punk band's latest album, *Transgender Dysphoria Blues*. Its title track is blunt and blistering, tackling transphobia head-on with the tragic chorus "You want them to see you / Like they see any other girl / They just see a faggot." Released on her own label, Total Treble, the record was widely acclaimed and helped land Grace a 10-part AOL docu-series, *True Trans*, in which she travels the country speaking with trans men and women about their experiences. If her lyrics often bleed like an open wound, Grace's struggle has only emboldened her. "I'm a rocker, and rock 'n' roll has a long history of smashing gender roles and pushing the cultural limits," Grace says.

"That's what I want to represent."

Photographed at the London NYC hotel on September 15, 2014

ZEBRA KATZ

PERFORMANCE ARTIST AND MUSICIAN



THE MOMENT: 1982: THE “GODFATHER OF VOGUE,”
WILLI NINJA, FORMS THE HOUSE OF NINJA.

A paragon of the queer hip-hop scene, Zebra Katz (real name: Ojay Morgan) snagged serious buzz in 2012 when his debut single, “Ima Read” (a tribute to the documentary *Paris Is Burning*), was chosen by designer Rick Owens for the soundtrack of his runway show at Paris Fashion Week. With a string of other delirious clips under his belt (“1 Bad B*tch,” “Tear Da House Up”), Katz is riding the wave of his budding success and preparing the release of his first LP. He’s busy, but not so much that he can’t pause to acknowledge today’s state of LGBT affairs. “Right now, there’s a lot happening in America,” Katz says. “We have to take this moment to fully enrich ourselves, and show what we want to stand for.”

Photographed at the Hollywood Loft on October 7, 2014



KINGDOM

DJ, PRODUCER, LABEL HEAD



THE MOMENT: AUGUST 6, 1991: FRANKIE KNUCKLES
RELEASES HIS DEBUT ALBUM, BEYOND THE MIX.

As a teenager growing up in small-town Massachusetts, the closest Ezra Rubin could get to a club were the fantasies of ones he’d create in his head. Now, under his alias Kingdom, the L.A.-based beatmaker constructs expansive soundscapes that suggest just that: imaginary, uninhibited, mind-bending dance parties that teeter somewhere between the past and the future. *Vertical XL*, his first EP on his aptly named record label Fade to Mind, fuses grime, drum and bass, industrial, hip-hop, soul, funk, and frosty synthpop, while his collaborations with singer Kelela on her recent *Cut 4 Me* mixtape (also released on Fade To Mind) introduced her as one of R&B’s most intriguing newcomers.

Photographed at the Hollywood Roosevelt Hotel on August 22, 2014



Photographed at Schrag's desk in Brooklyn on August 1, 2014



ARIEL SCHRAG
WRITER, ILLUSTRATOR



THE MOMENT: JUNE 4, 1940: *THE HEART IS A LONELY HUNTER*,
BY CARSON MCCULLERS, IS PUBLISHED.

You may know Ariel Schrag from her graphic memoirs, each detailing a year in her life at Berkeley High School in excruciating, heartfelt detail. But this year she channeled all of that awkward energy into her first novel, *Adam*. The title character is a teenage boy who's mistaken by a tight-knit queer milieu for a trans man and decides to carry on the charade. "It was fun to write about my scene through the eyes of an outsider," says Schrag. "I got to step back and think, *I wonder how this L Word viewing party would look to somebody just stepping in?*"

ANDREW HAIGH
DIRECTOR, WRITER, PRODUCER



THE MOMENT: JUNE 6, 1975: *FOX AND HIS FRIENDS*,
DIRECTED BY RAINER WERNER FASSBINDER, IS RELEASED.

"Find something real" was the tagline for season 1 of HBO's *Looking*, and thanks to Andrew Haigh, one of the series' truth-seeking masterminds, many viewers found exactly that. The man behind 2011's *Weekend*, Haigh serves as an executive producer on *Looking* while writing and directing multiple episodes. Though hard at work on season 2, he'll likely never be as prolific as Fassbinder. "He was a genius who made more than 40 films," Haigh says. "I'm embarrassed to even dress up as him." Luckily, Haigh doesn't shy away from delivering that reality we crave on screen.

Photographed in Santa Monica on August 17, 2014



GROOMER: TARA JEAN MANN (ANDREW HAIGH). STYLING BY MICHAEL COOK. GROOMER: ANGELA DICARLO (ARIEL SCHRAG)

ANDY BUTLER

DJ, PRODUCER

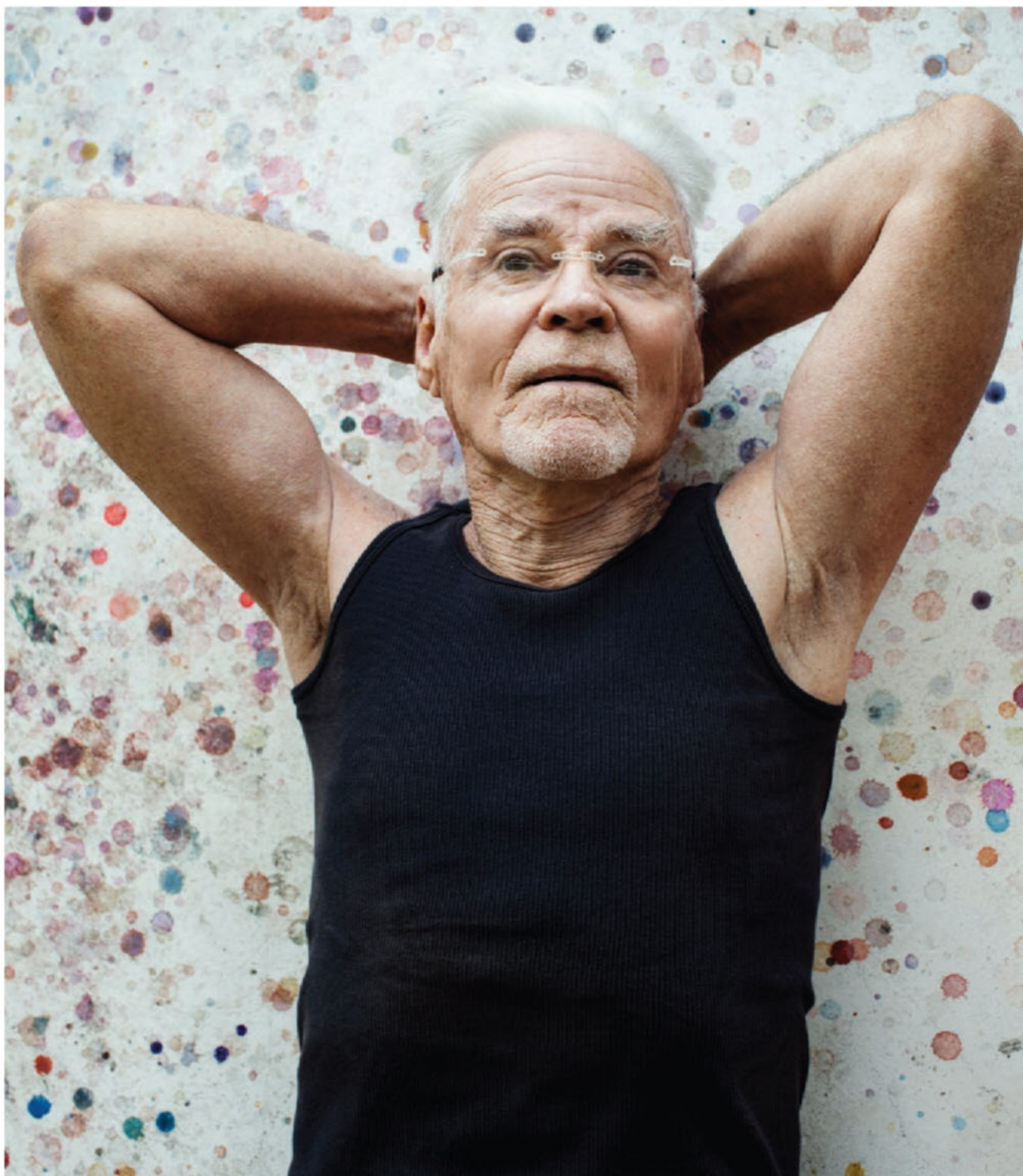


THE MOMENT: SEPTEMBER 8, 1982:
QUERELLE, DIRECTED BY RAINER WERNER
FASSBINDER, OPENS IN THEATERS.

In the church of disco and modern house music, Andy Butler remains the high priest. “Blind,” his 2008 breakthrough single with his revolving collective, Hercules and Love Affair, told the story of the Denver-raised producer coming out and moving to New York City, heralding the arrival of a new strain of dance music that placed queerness at the forefront. Since then, Butler has collaborated with a rotating cast of LGBT performers that has included Antony, Bloc Party’s Kele Okereke, and alt-folk singer John Grant. Hercules’ third album, *The Feast of the Broken Heart*, is a pulsing, Larry Levan-style throwback that swings from the reflective to the provocative. What the record’s songs share is a sense of liberation and an almost spiritual celebration of the self.

Photographed at the Hollywood Loft,
Los Angeles on October 7, 2014





DON BACHARDY

ARTIST



THE MOMENT: FEBRUARY 14, 1953; DON BACHARDY MEETS CHRISTOPHER ISHERWOOD IN SANTA MONICA.

If there was a time when Don Bachardy labored under the shadow of his famous beau, writer Christopher Isherwood, that time is long past.

Ceaselessly, and with a masterfully spare style, the artist has been building a body of work to rival his most prolific peers. This year, two new books paid homage to Bachardy's dual role as Isherwood's lover and reigning portraitist to the court of Hollywood. In *The Animals: Love Letters Between Christopher Isherwood and Don Bachardy*, we get a wonderfully intimate insight into a long and complex relationship. And in *Hollywood*, an epic monograph of Bachardy's work, we see his subtle take on celebrity, from a young and buttoned-up Joan Collins to a world-weary Marlene Dietrich. It's nothing short of a blockbuster.

Photographed at Bachardy's Los Angeles studio on September 5, 2014



JOSE LLANA AND CONRAD RICAMORA

ACTORS



THE MOMENT: OCTOBER 10, 1997: WONG
KAR WAI'S FILM *HAPPY TOGETHER*
IS RELEASED.

Jose Llana (left) and Conrad Ricamora, the male leads in David Byrne and Fatboy Slim's exuberant pop opera *Here Lies Love*, began their professional careers in the closet. "I was worried that if a casting director knew I was gay, it would affect my ability to be cast," says Llana, already concerned that his Filipino roots would limit his opportunities. For Ricamora, who also stars in the new Shonda Rhimes show, *How to Get Away With Murder*, it was New York's Pride march in 2001 that transformed his philosophy. "It [was] like this huge explosion of gayness and acceptance, and all these things I'd been ashamed of for so long," he recalls. That both men, now firmly out and proud, play rivals in politics and love in the breakout stage show of the year demonstrates how much distance has been traveled in so short a time.

Photographed at ACME Studio, Brooklyn on July 23, 2014



**FRANCISCO COSTA,
KEVIN CARRIGAN,
ITALO ZUCHELLI**
CREATIVE DIRECTORS OF
CALVIN KLEIN



THE MOMENT: NOVEMBER 28, 1966:
TRUMAN CAPOTE'S BLACK AND WHITE BALL

The creative trio behind Calvin Klein often stay in the shadows of the company's savvy campaigns and collections, but Francisco Costa (women's creative director, Calvin Klein Collection), Kevin Carrigan (global creative director for ck Calvin Klein, Calvin Klein Jeans, and Calvin Klein underwear), and Italo Zucchelli (men's creative director, Calvin Klein Collection) all deserve credit for keeping the brand fresh in the digital age. Their work this year included the launch of the titillating #mycalvins social media initiative, which gave celebrities and average joes the opportunity to become CK underwear models, if only for a hot second.

Photographed at ACME Studio, Brooklyn on July 23, 2014

STYLING BY MICHAEL COOK. SET DESIGNER: GREG GARRY. MAKEUP: ANGELA DICARLO. HAIR: BENJAMIN THIGPEN/ARTISTS BY TIMOTHY PRIANO. ALL CLOTHING BY CALVIN KLEIN



TELLY LEUNG

ACTOR, SINGER, PRODUCER



THE MOMENT: SEPTEMBER 8, 1966: *STAR TREK*, CO-STARRING GEORGE TAKEI AS SULU, PREMIERES ON NBC.

Known to many fans for his musical theater roles on Broadway (or those times he appeared on *Glee* as a Warbler), Telly Leung took a new direction in 2014 as the producer of his latest project, *Grind: The Movie*, a musical short film about what it's like dating in today's online hookup culture. Starring Anthony Rapp, *Grind* is a dark tale, but Leung is far from cynical about relationships—this year, he celebrated his 10-year anniversary with his partner. “To reach double digits with someone is huge for me,” Leung says. “Is it harder or easier to meet people these days? Relationships are so hard. It’s the first time I can pat myself on the back.”

Photographed in New York on July 30, 2014

AUGUST GETTY

FASHION DESIGNER



THE MOMENT: OCTOBER 1957: YVES SAINT LAURENT BECOMES THE HEAD OF THE CHRISTIAN DIOR FASHION HOUSE.

“I have a very strong connection with Yves Saint Laurent, because it ties me and my mother together,” says 20-year-old August Getty (yes, he’s a scion of *that* Getty family). “I remember watching her open up boxes of clothes with his dresses. For me, Saint Laurent represents eternal glamour and quirkiness, while maintaining beauty.” Putting on his first show this fall at New York Fashion Week, Getty is one of the youngest designers ever to display a collection on a main stage at the annual couture gala. It’s an achievement that Saint Laurent, a wunderkind who took over the House of Dior at 21, would appreciate.

Photographed at the Hollywood Loft on October 7, 2014





WILSON CRUZ

ACTOR AND ACTIVIST



THE MOMENT: JANUARY 15, 1982: *TORCH SONG TRILOGY*, CREATED BY AND STARRING HARVEY FIERSTEIN, OPENS IN NEW YORK.

Wilson Cruz has got both bunny-slipped feet firmly planted on the ground: One foot is in LGBT activism, and one's in entertainment. He's a national spokesperson for GLAAD, and this year he returned to network TV as Nurse Kenji on Fox's *Red Band Society*. "Harvey Fierstein taught me how to be a man and an artist," Cruz says of the writer and actor he pays homage to in this photo. "There's a moment in *Torch Song Trilogy* in which his character, Arnold, turns to his unaccepting mother and offers what for me is a definitive statement: 'There's nothing I need from anyone except for love and respect, and anyone who can't give me those two things has no place in my life.'"

Photographed in Los Angeles on August 27, 2014

STYLING BY ALISON BROOKS. GROOMER: SIMONE/EXCLUSIVE ARTISTS

HIV
shouldn't
STAND

in the way of

L♥VE

SPEAKOUT

We need to talk...

With each new advancement in marriage equality, making love last in the LGBT community is getting a little bit easier. But the conversation about HIV in relationships is still missing from the picture. A survey from the Kaiser Family Foundation of gay and bisexual men found that very few are talking about HIV, even with those closest to them. Not with friends, family, partners or even health care providers. We have more options than ever before to prevent and treat HIV. There is no reason HIV should stand in the way of who we love.

These days, finding out a partner is HIV-positive – or revealing your own status – doesn't have to mean the end of the relationship. It's the start of a conversation about how you can protect one another. With ongoing treatment, people with HIV can get their virus under control – even to undetectable levels – where the risk of transmission to sexual partners can be significantly reduced. This is called Treatment as Prevention (TasP) and it can reduce the chances of passing HIV to a partner by as much as 96 percent.

There is also now a once-daily prescription HIV prevention pill, called pre-exposure prophylaxis (or PrEP for short) that you can take if you're HIV-negative, which will protect you against the virus. There are always personal considerations and it's not for everyone, so you should have an honest talk with your health care provider about whether PrEP is for you, but if you have a partner who is positive or just want to prevent yourself from getting HIV, have that talk sooner than later. (And, of course, there are always condoms — still a low cost, very effective means of protection against HIV and many other STDs).

We hope with this booklet you learn a bit more about all the options that are available today to help prevent and treat HIV – and how to talk about it! Join the conversation at #SpeakOutHIV.



Diane Anderson-Minshall HIV Plus Magazine



Aaron Hicklin Out Magazine



Matthew Breen Advocate Magazine

HIV shouldn't stand in the way of love.

Despite major advances in the prevention and treatment of HIV in recent years, many gay men are still unaware of the new options available today that offer added health benefits for both those who are HIV-positive and those who are negative. A consequence of this lack of awareness is that many men remain overly fearful about pursuing a relationship with someone who is HIV-positive, or disclosing their HIV status for fear of rejection. It doesn't have to be this way.



**It's time to act on
knowledge, not fear!**

In addition to condoms, PrEP – or pre-exposure prophylaxis – now offers people who are HIV-negative an added means of protection. When taken correctly, this once-daily pill can reduce the risk of infection by more than 90 percent!

And, we also now know that HIV treatment plays a critical role in the prevention of HIV as well as improve the health of those living with the virus. People with HIV who are on ongoing antiretroviral therapy (ARV) can reduce the chances of passing the virus to others by as much as 96 percent. That's right, 96 percent.



Speak Out is a campaign from Greater Than AIDS to engage the LGBT community in confronting the silence and stigma of HIV. Through targeted media messages and community outreach, Speak Out promotes more open communication in relationships, with health care providers, and within the community.

#SpeakOutHIV

visit greaterthan.org/speakout

Let's talk about PrEP.

What is PrEP?

PrEP is short for pre-exposure prophylaxis, a once-daily pill, available by prescription, to help HIV-negative people stay negative. It is an FDA-approved medication sold under the brand name Truvada. People who use PrEP must commit to taking it every day and seeing their health care provider for follow-up and testing every three months.

Who should take PrEP?

PrEP is for HIV-negative people who are at risk of being exposed to HIV through sex or injecting drugs and who are ready to take a daily pill. Studies have shown that PrEP works for sexually-active gay and bisexual men, heterosexual women and men, and injection drug users, and is also likely to benefit transgender women. PrEP can help protect anyone whose partner has HIV.

How effective is PrEP?

When taken as prescribed, PrEP has been shown to reduce the risk of HIV infection by more than 90 percent. It is important to take PrEP exactly as prescribed by your doctor. Some studies suggest that it takes at least seven days of daily use for PrEP to reach effectiveness. Condoms should be used for added protection and to protect against other sexually transmitted diseases.

If I start PrEP, does this mean I have to take it for the rest of my life?

With proper medical guidance, people can safely start and stop taking PrEP at different times in their lives. Anytime you start PrEP, it is important to remember that it takes at least seven days of daily use to reach effectiveness. It is important to consult a health care provider before starting or ending treatment to ensure the effectiveness of PrEP.

Where can I get PrEP and how much does it cost?

PrEP is only available with a doctor's prescription and any doctor can prescribe it. Many private insurance plans cover PrEP, as does Medicaid, the state-run health program for lower-income persons. If you do not have insurance, ask your health care provider about pharmaceutical patient assistance programs which may be able to offset the cost of the medication.

And what about PEP?

PEP, or post-exposure prophylaxis, is emergency protection after possible exposure to HIV. It is available only with a doctor's prescription. Treatment must begin within 36 hours of exposure and taken every day thereafter for 28 days. If you think you were exposed to HIV, you should see a health care provider immediately to request PEP.

Talk with a health care provider about whether PrEP or PEP is an option for you and to get guidance on use and effectiveness.



The U.S. Centers for Disease Control and Prevention (CDC) recommends that all Americans be tested as part of routine health care. Given the increased risk, it is recommended that gay and bisexual men be tested more frequently. Many health departments say at least twice a year.

If you are HIV-positive, it is important to get into treatment and care as soon as possible – both for your own health and to prevent the spread of the virus.

How much do you know about HIV treatment?

While there is not yet a cure, there are very effective treatments that have helped many people with HIV live long and healthy lives. It is also now known that antiretroviral therapies (or ARVs) play an important role in helping to prevent HIV as well as in safeguarding the health of those who are positive. Yet, many gay men remain unaware – and thus are not taking advantage of all the knowledge we have today. Read on and test your treatment IQ.

What treatment options are available for HIV?

ARVs are classes of drug therapies, available by prescription, that work to lower the amount of HIV in the body. Which specific drug or combination of drugs you receive would be determined by you and your health care provider.

How soon should I begin treatment?

Given the known benefits of treatment, it is advised that people with HIV begin treatment as soon as diagnosed. Early diagnosis and ongoing treatment can help prevent the progression of HIV to AIDS – the most advanced stage of HIV disease. Treatment is also known to help prevent the spread of HIV to others by as much as 96 percent.

What about side effects?

HIV treatments have continued to improve over the years and have fewer side effects for most people. Different medications may work for different people, so it's important to have an ongoing and trusting relationship with a health care provider to determine the best course of treatment.

Can I stop taking medications when I feel better?

No. Missing doses or otherwise not taking medication as prescribed may make the treatment less effective and can result in the virus becoming stronger or even resistant to future treatments. You may also compromise the benefits of treatment in helping to prevent the spread of HIV. It is important to continue taking your medications as directed by your health care provider.

Talk to your health care provider about the best course of treatment for you.



“I am HIV-positive.”

“My boyfriend is HIV negative. I decided, if we’re going to take it to the next level, he needs to know. I just said, “I’m HIV positive.” Just like that. And he looks at me, he goes, “So? It’s ok.” I don’t want him to feel that he shouldn’t be sexually active with me. I try to make him as comfortable as possible and that means educating him about the virus and always using condoms. I don’t want to put him in any harm. I also keep up with my treatment which helps protect him and me.”



“My partner is HIV-positive.”

“I think that the first step in being a negative person in a relationship with a positive person, or even open to dating someone who is HIV-positive, has to be educating yourself. Figure out what prevention option works best for you. And if PrEP is the tool that you wanna use then you have to do it the right way. Just the same as with condoms. It really is just creating your normal for protection and prevention.”

WATCH. SHARE. START A CONVERSATION.

visit greaterthan.org/speakout

#SpeakOutHIV

Referencing research that shows that one in five gay men in 20 major U.S. cities is HIV-positive, Rich Wolitski of the U.S. Centers for Disease Control and Prevention observed, “Everyone who is gay or bisexual in those cities is likely to know somebody with HIV and likely to date somebody with HIV. So, the presence of HIV in our community makes it a part of everybody’s life.” Yet, a national survey from the Kaiser Family Foundation finds that few gay and bisexual men are talking about HIV even with those closest to them. Not with friends, family, partners or even health care providers. Whether HIV-positive or negative, we need to be talking more about HIV.

To find out more about HIV where you live and for local testing resources, visit: aidsvu.org



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SPEAK OUT

**LET'S BRING HIV
OUT OF THE CLOSET.**

WATCH THE VIDEO. SHARE IT.
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WE  **AIDS**



IT STARTS WITH A CONVERSATION.

SPEAKOUT
FOR OUR RELATIONSHIPS



Don't let HIV stand in the way of love. Find out about PrEP. Use condoms.

SPEAKOUT
FOR OUR HEALTH



Know your status. If positive, treatment improves health AND can reduce the risk of passing HIV to others by as much as 96%.

SPEAKOUT
FOR OUR COMMUNITY



HIV stigma kills. It doesn't have to be this way. Be informed and act with knowledge not fear.



SEWELL CHAN, CHRIS GEIDNER, JOSH BARRO, AND MASHA GESSEN

JOURNALISTS



THE MOMENT: JANUARY 23, 1940: THE FIRST OPERATIONAL BREAK IN THE ENIGMA CODE BY THE TEAM LED BY ALAN TURING

“At a time when public debate often feels coarse and degraded, I’ve been gratified by the huge appetite that exists for the thoughtful essays we publish in our opinion pages,” says Sewell Chan (far left), deputy editor of the Op-Ed and Sunday Review sections of *The New York Times*. Journalist and author Masha Gessen (far right), who has been reporting on Russia’s extreme human rights abuses, co-edited the book *Gay Propaganda: Russian Love Stories*, and wrote this year’s *Words Will Break Cement: The Passion of Pussy Riot*. Both Chris Geidner (center, seated), *Buzzfeed*’s legal editor, and Josh Barro (center, standing), who is a contributor at MSNBC and a domestic correspondent at the *Times*, help readers understand what’s really important in complicated news stories—from marriage equality and unemployment issues to HIV prevention.

Photographed at the Stanford White Studio at the Chatwal Hotel, New York on September 17, 2014

STYLING BY MICHAEL COOK. GROOMER: ANGELA DICARLO. JACKET AND VEST BY BURBERRY BRIT (CHAN). JACKET, CARDIGAN, AND SHIRT BY PERRY ELLIS (BARRO)



ARMISTEAD MAUPIN

AUTHOR



THE MOMENT: 1978: *THE FIRST TALES OF THE CITY* BOOK IS PUBLISHED.

For nearly four decades, the *Tales of the City* series has influenced popular culture, and in 2014, creator Armistead Maupin officially said goodbye to his beloved characters—Mouse, Mary Ann, Mrs. Madrigal—with its final book, *The Days of Anna Madrigal*. This fall, the author's hometown of San Francisco, where the books are set, celebrated the landmark by honoring the first *Tales* novel as its 10th annual One City One Book selection, emblazoning buses with ads that urged citizens to read it. Maupin's favorite *Tales* moment? "Michael's coming-out letter to his mom was my coming-out letter to my parents," he says. "It's hard to imagine now, but when the letter appeared [in 1977], it was shocking for someone to say they were gay, and that it was the best thing that ever happened to them."

Photographed at the Macondray Lane apartments, the inspiration for *Tales of the City*'s 28 Barbary Lane, in San Francisco on September 10, 2014



SHAUN ROSS MODEL AND ACTIVIST



THE MOMENT: 1987: KEITH HARING
IS PHOTOGRAPHED BY ANNIE LEIBOVITZ
FOR VANITY FAIR.

Shaun Ross, an albino African-American model, was the target of school bullies because of his looks, but the joke was on them when he caught the eye of the fashion industry. After making his way up the ladder, appearing in Beyoncé's video for "Pretty Hurts," and landing a starring role in Lana Del Rey's clip for *Tropico*, the Bronx native has officially arrived. This year, he used his exposure to celebrate different types of beauty, giving a TED talk to raise awareness on diversity. He was also the subject of "Visible Man," by painter Jerome Lagarrigue, who inspires Ross as another artist has. "Keith Haring was a visionary," Ross says. "To replicate anything he's done is an honor."

Photographed at ACME Studio, Brooklyn on July 23, 2014

MAKEUP: ANGELA DICARLO USING MAC. HAIR: YANNI BOVIATZIS. SET DESIGNER: SHAWN PATRICK ANDERSON. SWIMSUIT BY SPEEDO

SCOUT AND LIZ MARGOLIES

HEALTH ADVOCATES



THE MOMENT: 1933: *THE FINAL DAYS OF WEIMAR BERLIN'S QUEER-EMBRACING CABARET CULTURE*

Scout's marriage proposal to **Liz Margolies** at the White House in 2012 thrust the couple into the national spotlight, but their advocacy work is no less worthy of attention. This year was the culmination of a dream for Margolies (right), who is the founder and executive director of the National LGBT Cancer Network. "After three years of planning, I successfully brought the top 60 LGBT cancer researchers, policy makers, providers, and advocates to New York City to meet and create a National LGBT Cancer Action Plan," she says. Meanwhile, Scout (left) started the health arm of CenterLink: The Community of LGBT Centers, and spent a month in Bellagio, Italy, on a transgender writing fellowship for the Rockefeller Foundation.

Photographed at ACME Studio, Brooklyn on August 14, 2014



LAURA ERICKSON-SCHROTH

PSYCHIATRIST

MARA KEISLING

ACTIVIST



THE MOMENT: DECEMBER 19, 1961: *THE PREMIERE OF THE FILM THE CHILDREN'S HOUR, BASED ON THE PLAY BY LILLIAN HELLMAN*

With *Trans Bodies, Trans Selves*, Columbia University Medical Center psychiatrist **Laura Erickson-Schroth** (left) is seeking to do the same for the transgender community that *Our Bodies, Ourselves* did for a generation of women in the 1970s. "It's a comprehensive guide to everything transgender, and it's written by and for transgender people," she says of the book she edited.

Since 2003, activist **Mara Keisling** (right) has been advocating for transgender Americans as the founding executive director of the National Center for Transgender Equality, and has been instrumental in making outdated government policies more inclusive. The organization's efforts have improved the process of updating gender on government records, increased access to trans-related health care, and strengthened non-discrimination stances in businesses, housing, and schools. Says Keisling, "It's really been an incredible year."

Photographed at George Brown Studio, New York on September 17, 2014





SHANE BITNEY CRONE

ACTIVIST

DAN BUCATINSKY

ACTOR, WRITER, PRODUCER



THE MOMENT: OCTOBER 12, 1981: BRIDESHEAD REVISITED, THE BRITISH TV SERIAL BASED ON EVELYN WAUGH'S NOVEL, PREMIERES.

In 2012, **Shane Bitney Crone** (left) released a viral YouTube video that detailed the death of his partner, Tom Bridegroom, and the rights Crone was denied in the wake of it. The clip inspired the feature-length documentary *Bridegroom*, which this year received a GLAAD Media Award for Outstanding Documentary, and led Crone to multiple, eye-opening speaking engagements. "It's all inspired me to stand up and use my voice," he says.

Dan Bucatinsky (right) scored an Emmy last fall for playing gay journalist James Novak on ABC's *Scandal*, only to see his character offed in a jaw-dropping March episode. The silver lining of his exit was the chance to play the gay dad to Casey Wilson's bride-to-be on the new NBC show *Marry Me*. But Bucatinsky's biggest coup in 2014 was reviving *The Comeback*, the faux reality series he produced with Lisa Kudrow, which he calls "a hugely personal passion project."

Photographed in Los Angeles on September 3, 2014

STYLING BY ALISON BROOKS. MAKEUP: ALEXIS ELLEN/REX. HAIR: MARINA MIGLIACCIO/REX



JUSTIN VIVIAN BOND

SINGER, PERFORMER



THE MOMENT: OCTOBER 11, 1928:
VIRGINIA WOOLF PUBLISHES ORLANDO, HER
SEMI-AUTOBIOGRAPHICAL NOVEL ABOUT HER
LOVER VITA SACKVILLE-WEST.

Although she pays homage to the doomed writer Virginia Woolf in this photo, Justin Vivian Bond isn't heading to the river with stones in her pockets anytime soon. Not when "V," the pronoun

Bond prefers, is having so much fun. This year, Bond spent Valentine's Day belting out songs at the Eiffel Tower ("the one in Paris, not Vegas"), premiered a new show, *The Drift*, and curated the performance and cabaret festival Spiegeltent at Bard College.

As it did for many, our portfolio's theme of LGBT history hit home with Bond. "I remember the night in the mid-'90s when we found out the AIDS 'cocktail' was working," V says. "At the club Cake on Avenue B, I announced over the mic, 'We're gonna live!' Many of my friends came back from the brink of death that year."

Photographed at the aquatic greenhouse at the New York
Botanical Gardens on August 13, 2014



EVAN WOLFSON

MARRIAGE EQUALITY PIONEER



THE MOMENT: MAY 17, 2004: MARCIA KADISH AND TANYA McCLOSKEY ARE MARRIED IN AMERICA'S FIRST LEGAL SAME-SEX WEDDING.

"In 1996, I was in Hawaii doing the world's first-ever trial on gay people's freedom to marry—which we won," says Evan Wolfson, founder and president of the national marriage equality campaign Freedom to Marry. "Congress was passing the so-called Defense of Marriage Act," he says, to block same-sex marriages that had not even happened. In 2013, the Supreme Court dismantled DOMA, and a string of anti-equality state constitutional amendments have likewise been struck down. "What we are doing is working," Wolfson says, "but we need to keep doing it, since winning is not won, and it's not a done deal until it's done."

Shot at Milk Studios, New York on September 19, 2014

ANTHONY ROMERO

CIVIL LIBERTIES WARRIOR



THE MOMENT: OCTOBER 3, 1957: AIDED BY THE ACLU, LAWRENCE FERLINGHETTI IS CLEARED OF OBSCENITY CHARGES FOR PUBLISHING ALLEN GINSBERG'S HOWL.

"Every new generation of LGBT Americans needs to be inspired by leaders who come out—whether in Congress, the nonprofit sector, the NFL, or corner offices of Fortune 100 companies," says Anthony Romero, executive director of the American Civil Liberties Union. This year, Romero has been busy keeping up with the meteoric trajectory of same-sex marriage rights in the U.S., having filed 15 lawsuits since the repeal of the Defense of Marriage Act in 2013. As he and the ACLU continue to work diligently for widespread marriage equality, he himself has become one of the inspirational leaders so needed by new generations.

Photographed at Romero's ACLU office in New York on July 30, 2014





HURRAY FOR THE RIFF RAFF

MUSICIANS



THE MOMENT: 1944: BEATNIKS JACK KEROUAC, ALLEN GINSBERG, WILLIAM S. BURROUGHS, EDIE PARKER, AND JOAN VOLLMER MEET.

The bohemian ideals of the 1950s Beat generation are alive and well in Hurray for the Riff Raff, led by queer frontwoman **Alynda Lee Segarra**. “My sexual identity is who I am,” says Segarra (far left), who spent her late teens freight-hopping across the country before putting down roots in New Orleans.

“Beatniks were true to that: Sexual identity could be artistic and really powerful.” This year, the Bronx-born, Puerto Rican singer-guitarist toured the country with her bandmates—trans fiddler **Yosi Perlstein** (far right), bassist **Callie Millington** (second from right), and drummer **David Jamison** (second from left)—to promote Hurray’s acclaimed new album, *Small Town Heroes*. “We’re breaking the barrier for queer people in folk and country music,” Jamison says, “and working toward a time when we don’t have to think of queer people as activists—when ideas of queerness are a given.”

Photographed at the Rusty Knot bar, New York on July 31, 2014



ANDREW SCOTT

ACTOR



THE MOMENT: FEBRUARY 18, 1938:
BRINGING UP BABY, STARRING CARY
GRANT, IS RELEASED.

When Andrew Scott, best known for playing Moriarty in the TV series *Sherlock*, started researching his role for this year's *Pride*—a sweet British movie set during the country's infamous miners' strike of 1984—he was pulled up short by what he discovered. “They called gay people the slime of society,” he told *Entertainment Weekly* in September. In the film, Scott, who came out publicly in 2013, plays a London bookseller who’s motivated to join gay and lesbian campaigners in support of miners in Wales. But the Irish-born actor chafes at the suggestion that *Pride* is a gay movie. “My own personal experience, I feel, is kind of irrelevant,” he says. “It’s about our humanity.”

Photographed at the London Hotel, New York on
September 15, 2014

LENA WAITHE COMEDIAN



THE MOMENT: JANUARY 13, 1973: A MARY TYLER MOORE EPISODE IS ONE OF THE FIRST ON TV TO REFERENCE GAY PEOPLE.

This year, Lena Waithe turned 30; took the first film she ever produced, *Dear White People*, to Sundance; sold a pilot to BET based on her Web series *Twenties*; and was named one of *Variety*'s 10 Comedians to Watch. "But the coolest thing I did was fall in love with an amazing woman," she says. "That put all the other things into perspective." Waithe cites Mary Tyler Moore among her biggest influences, especially in this iconic moment. "It's a moment we can all relate to: a fresh start. Walking into the unknown—and doing it with a smile."

Photographed in Los Angeles on September 3, 2014



NANCY KATES AND CHERYL FURJANIC DOCUMENTARIANS



THE MOMENT: 1935: GERTRUDE STEIN AND ALICE B. TOKLAS ARE PHOTOGRAPHED BY CECIL BEATON.

Cheryl Furjanic's documentary, *Back on Board: Greg Louganis*, about the life of the legendary Olympic diver, received a standing ovation during June's Frameline Film Festival in San Francisco. "It has been deeply moving to see audience members touched by the film—especially gay men who are close to Greg's age," Furjanic (left) says. "Many of them lost partners and friends to AIDS, and many have been living with AIDS for decades."

Filmmaker Nancy Kates's documentary, *Regarding Susan Sontag*, premiered at the 2014 Tribeca Film Festival, where it received a Special Jury Citation. Like Sontag, arguably the 20th century's most glamorous public intellectual, Kates (right) enjoyed pursuits that weren't purely cerebral. "My festival circuit highlights included going on some nice dates at Frameline that led to a lovely new relationship, and a proposal of marriage from an audience member—a stranger—at the San Francisco Jewish Film Festival." The lowlight: "Sleeping on a cot in a dining room at a festival in Norway."

Photographed at ACME Studio, Brooklyn on September 15, 2014





Photographed at ACME Studio, Brooklyn on August 14, 2014

LISA KRON

PLAYWRIGHT AND ACTRESS



THE MOMENT: 1950: TERESKA TORRÈS PUBLISHES THE LESBIAN PULP NOVEL *WOMEN'S BARRACKS*, WHICH SELLS 4 MILLION COPIES.

Always busy, Lisa Kron can be seen zooming on her bicycle through New York City from one gig to another, never missing a beat. This year, while performing in a wacky production of Bertolt Brecht's *Good Person of Szechwan*, she also served as the book writer and lyricist for the musical adaptation of *Fun Home*, based on Alison Bechdel's modern classic, a graphic memoir about her own coming out and her father's complicated life and death. The show—a collaboration with Jeanine Tesori, who wrote the music—will premiere on Broadway in spring 2015.

KALAYA'AN MENDOZA

ACTIVIST



THE MOMENT: MARCH 24, 1987: THE FIRST ACT UP DEMONSTRATION, ON WALL STREET IN NEW YORK

Kalaya'an Mendoza has rebellion in his blood. Now a senior organizer with Amnesty International USA, he's directed his fury into nonviolent protest efforts, like the one that brought him to Ferguson, Mo., this August, to monitor police tactics after the killing of unarmed teen Michael Brown. But Mendoza is as much a lover as he is a fighter. "Aside from supporting movements worldwide," he says, "I'm trying to find a revolutionary who knows how to tenderly flush tear gas from my eyes and make out with me in front of a police line as a form of civil resistance."



Photographed at Milk Studio, New York on September 19, 2014

BUICK

CONGRATULATES THE INSPIRING MEN AND WOMEN OF

OUT 100

20TH
ANNIVERSARY



BUICK

A PROUD SPONSOR FOR 5 YEARS



STYLING BY MICHAEL COOK. SHIRT BY CALVIN KLEIN. PANTS BY MARC JACOBS (STEVEN HOGGETT). SHIRTS AND PANTS BY LEVI'S. SHOES BY CONVERSE (NICK CEARLEY). SHIRT BY ORIGINAL PENGUIN. UNDERSHIRT BY LEVI'S. PANTS BY LEVI'S. SHOES BY CONVERSE (GIDEON GLICK).

STEVEN HOGGETT

CHOREOGRAPHER

BRIAN YORKEY

PLAYWRIGHT AND LYRICIST

BOBBY STEGGERT, NICK CEARLEY, AND GIDEON GLICK

ACTORS



THE MOMENT: SEPTEMBER 26, 1957: THE PREMIERE OF
THE ORIGINAL BROADWAY PRODUCTION OF WEST SIDE STORY

As a choreographer for projects as varied as *Black Watch*, *Once*, and this year's *Rocky* musical, **Steven Hoggett** (far left) certainly knows how to make men move, and playwright **Brian Yorkey** (second from left) also knows how to break ground. He and composer Tom Kitt collaborated this year, premiering the Idina Menzel vehicle *If/Then* on Broadway, while Yorkey worked with Hoggett as part of the (mostly gay) creative team behind Sting's new musical, *The Last Ship*. On stage, actor **Nick Cearley** (second from right) proved himself a creative multitasker, performing in his underwear in the Skivvies cabaret act, and in a dress and heels in the Off-Broadway show *Pageant*. Also working Off-Broadway, **Gideon Glick** (far right) crafted an unusual portrayal of a gay man in Samuel D. Hunter's *The Few*, in between appearing on TV's *Devious Maids* and the Web series *It Could Be Worse*. Meanwhile **Bobby Steggert** (center) starred as a young gay dad—a part written for him—in Terrence McNally's 2014 Broadway hit *Mothers and Sons*. "It showed a continuum of how our perspectives on homosexuality have changed," Steggert says. "My character—my generation—have grown up thinking that it's a viable option to have a real family."

Photographed at Davenport Theatre, New York on August 15, 2014



ANGEL HAZE RAPPER



THE MOMENT: MAY 11, 1981: GENDER-BENDING MUSICIAN GRACE JONES RELEASES HER CLASSIC ALBUM *NIGHTCLUBBING*.

Angel Haze's decision to leak her debut album, *Dirty Gold*, three months before its major-label release was a commercial risk, but it was the sort of move we've come to expect from the fiercely independent 23-year-old rapper. On cuts like 2012's "Cleaning Out My Closet," a startlingly vivid account of her sexual abuse, Haze exhibits an insatiable thirst for authenticity and a take-no-prisoners attitude, making her rapid-fire rhymes all the more compelling. The artist, who identifies as pansexual and eschews gender pronouns in her music, says "This year has been remarkable because I have been finding myself. It feels good."

Photographed at the Forge, Los Angeles on August 18, 2014

JAMES WHITESIDE
DANCER AND ENTERTAINER



THE MOMENT: JUNE 16, 1961: BALLET
STAR RUDOLF NUREYEV DEFECTS TO THE
UNITED STATES FROM RUSSIA.

In addition to his work as a principal dancer for the American Ballet Theatre, James Whiteside belts out tunes as his pop star alter-ego, JbDUBS, and he recently released his first EP, titled *Hey JB!* His other project: performing with his boyfriend Milk (a.k.a. Dan Donigan; a contestant on *RuPaul's Drag Race*, season 6), under their drag group name the Dairy Queens (he's Yooahoo). His influences? Whiteside remembers locking himself in his room with a girlfriend at age 15 to watch Showtime's *Queer as Folk*. "I wasn't out to my parents yet, and it was my first glimpse into the unabashedly fabulous world of the LGBT community," he says. "Plus, their clothes were hilarious! I saw Emmett Honeycutt wearing pleather pants and crop tops—so I bought pleather pants and crop tops."

Photographed in Central Park, New York on September 21, 2014

JOHN LOGAN

SCREENWRITER, PLAYWRIGHT



THE MOMENT: JUNE 6, 1929: LUIS BUÑUEL'S COLLABORATION WITH SALVADOR DALÍ, *UN CHIEN ANDALOU*, IS RELEASED.

"I always celebrate the posthumous coming out for gay writers who couldn't in their own lifetimes," says John Logan, "so I love such things as the unexpurgated *Picture of Dorian Gray*." It's appropriate, then, that Logan was the man to resurrect Gray this year, as one of the characters in his deliciously gothic Showtime series, *Penny Dreadful*. The monster-mash of a show is the first created by Logan, a three-time Oscar-nominated screenwriter (*Gladiator*, *The Aviator*, *Hugo*) who in 2014 also saw the launch of his debut musical, *The Last Ship*, for which he penned the book. As his trajectory soldiers toward his 2015 passion project, *Genius* (about the relationship of editor Max Perkins and author Thomas Wolfe), Logan describes himself as a "linear writer" with propulsive traits, making photographing him a potentially thorny endeavor. He quips, "Asking a full-blooded Irishman to hold still is asking for trouble."

Photographed at George Brown Studio, New York on September 17, 2014



DAVE KARGER

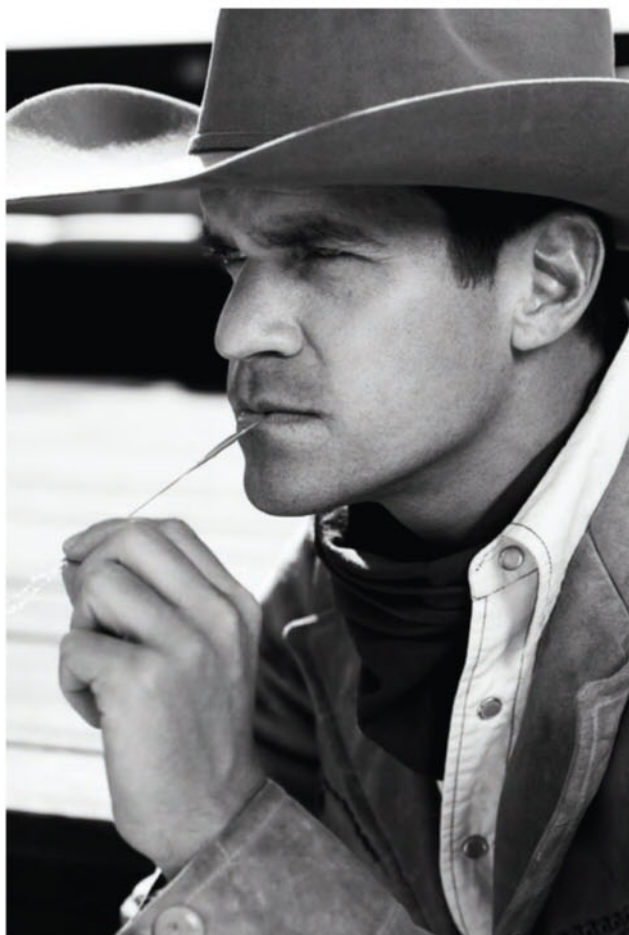
FILM CORRESPONDENT



THE MOMENT: SEPTEMBER 30, 1948: HOWARD HAWKS'S *RED RIVER* IS RELEASED, FEATURING MONTGOMERY CLIFT'S FIRST FILMED PERFORMANCE.

Dave Karger lives and breathes movies, yet some of his strongest memories involve a stage. This year, the irrepressible Oscar guru, who in 2012 followed a 17-year run at *Entertainment Weekly* with a new gig as chief correspondent for Fandango, had the pleasure of seeing Lupita Nyong'o accept her trophy in the grand Dolby Theatre, where he'd interviewed her months prior. ("I told her she'd be back," the pundit says.) In the '90s, when he was a closeted college student, Karger saw the Broadway debut of *Angels in America*, which "changed [his] life." And fittingly, Fandango's evolution from ticket seller to multimedia brand has given Karger a stage all his own, with two exclusive Web series, *Frontrunners* and *Weekend Ticket*, and regular appearances on E!, *Access Hollywood*, and the *Today* show. "It's the perfect match," Karger says.

Photographed at the Hollywood Loft on September 3, 2014





CHAD BEGUELIN AND THOMAS SCHUMACHER

PLAYWRIGHT AND PRODUCER



THE MOMENTS: NOVEMBER 25, 1992: DISNEY'S *ALADDIN* PREMIERES, WITH SONGS BY LYRICIST HOWARD ASHMAN. FEBRUARY 26, 2014: *THE ALADDIN STAGE* MUSICAL PREMIERES ON BROADWAY.

As president of Disney Theatrical Group, producer **Thomas Schumacher** (left) has found acceptance inside the Magic Kingdom for the past 27 years. He continues to bring that open attitude to a global audience, as with the latest Tony Award-winning *Aladdin* musical. While writing the adaptation, **Chad Beguelin** (right) found an opportunity to restore the “lost songs” written by gay lyricist Howard Ashman, including the solemn number “Proud of Your Boy,” which he explains has “another level to it [related to] being gay and wondering what your parents are going to think of you.”

Photographed backstage at the New Amsterdam Theatre in New York on September 18, 2014

ELVIS DURAN

RADIO HOST



THE MOMENT: OCTOBER 1, 1962:
THE FIRST EPISODE OF *THE MERV GRIFFIN SHOW* AIRS ON NBC.

New York's *Elvis Duran and the Morning Show* on Z100 FM is syndicated on radio stations in nearly 70 markets across the nation, meaning millions of Americans hear his voice every day. Although he doesn't play favorites, he has a soft spot for one pop star in particular: “I've met a lot of people in my interviews who are fascinating, but Lady Gaga has been so important to our community and she's important to me.”

Photographed at the Stanford White Studio at the Chatwal Hotel, New York on September 17, 2014



STYLING BY MICHAEL COOK. GROOMER: ANGELA DICARLO (DURAN). GROOMER: HEATHER SCHNELL (SCHUMACHER AND BEGUELIN)



CARMEN CARRERA

MODEL, ACTRESS, ACTIVIST



THE MOMENT: AUGUST 16, 1991: PARIS IS BURNING, STARRING CARMEN XTRAVAGANZA, OPENS IN THEATERS.

Since she began transitioning in 2012, *RuPaul's Drag Race* alum Carmen Carrera has been signed by the major modeling agency Elite, photographed by Steven Meisel for *W* magazine, and shot for the cover of *Candy*. She appeared on Katie Couric's show earlier this year (along with Laverne Cox) to discuss trans issues, and the ensuing controversy was further stoked by David LaChapelle's fully nude shot of Carrera on a poster for Life Ball 2014. The generational wisdom of her drag grandmother, Carmen Xtravaganza, keeps her grounded, she says, helping her express her feelings as a woman.



BRIAN BOITANO

ICE SKATER

BRAD THORSON

RUGBY PLAYER



THE MOMENT: OCTOBER 2, 1977: GAY BASEBALL PLAYER GLENN BURKE OF THE L.A. DODGERS SLAPS HIS TEAMMATE'S HAND FOR THE FIRST TIME, INVENTING THE HIGH-FIVE.

This year, two athletes from two different generations bolstered themselves by coming out publicly. Olympic gold medalist **Brian Boitano** (left) did it as a symbol of LGBT solidarity after President Obama asked him to be part of the U.S. delegation to the Winter Olympics in Sochi. Among friends and family, Boitano had been living as openly gay for years, but he hadn't told the media. "I never felt like I needed to make it official before," he explains, "[but if] I was going to be on the delegation, I had to come out publicly." **Brad Thorson** (right) had been playing football since fifth grade, and in the wake of college success his heart was set on going pro. But after joining the Arizona Cardinals in 2011, he suffered an injury and had to leave the team. He eventually moved to San Francisco and decided to come out, in an effort to help other athletes who felt confused about being gay.

Photographed at Golden Gate Park, San Francisco on September 10, 2014



JULIA SERANO

WRITER



THE MOMENT: JULY 4, 1976: THE FIRST DYKES ON BIKES RIDE AT SAN FRANCISCO PRIDE TAKES PLACE.

Whipping Girl, Serano's 2007 manifesto, discussed, among other topics, her experiences facing bigotry as a trans woman. A staple of gender studies courses, it was assigned reading this year for the cast and crew of Jill Soloway's new Amazon series, *Transparent*, influencing mainstream pop culture in an entirely new way.

Photographed in San Francisco on September 10, 2014



JOEY ARIAS
PERFORMANCE ARTIST
LADY BUNNY
DRAG QUEEN
MURRAY HILL
DRAG KING



THE MOMENT: JUNE 28, 1969:
 THE STONEWALL RIOTS BEGIN.

Lady Bunny (center) has been entertaining drunk people for decades, and this year saw her DJing all over the globe and staging her “one-and-a-half woman” show, *Clowns Syndrome*. But this queen (alter ego of Jon Marc Ingle) is also politically astute. Of the rebels at the 1969 Stonewall uprising, she says, “These misfits were so openly gay that remaining in the closet wasn’t an option. They had the balls to stand up to harassment.” (So does Bunny—they are just carefully tucked away.) Meanwhile, drag king **Murray Hill** (right) toured the country this year with burlesque superstar Dita Von Teese, and rehearsed for his Australian debut at the Sydney Opera House. But he still cites Bunny as a huge influence. “When I first moved to New York,” says the 20-plus-year cabaret vet, “I saw Wigstock and was blown away. What a broad!” And **Joey Arias** (left), part of New York’s performance art scene since the 1980s, has also racked up countless cabaret acts and appeared in films like *To Wong Foo... This year, when Facebook enforced the use of “real names,” Arias voiced outrage. “When a corporation tells you that you can’t use your stage name,” he says, “that’s the new Stonewall.”*

Photographed at the Stonewall Inn, New York on July 21, 2014



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THE **OUT** GUIDE TO...

Holiday Gifts

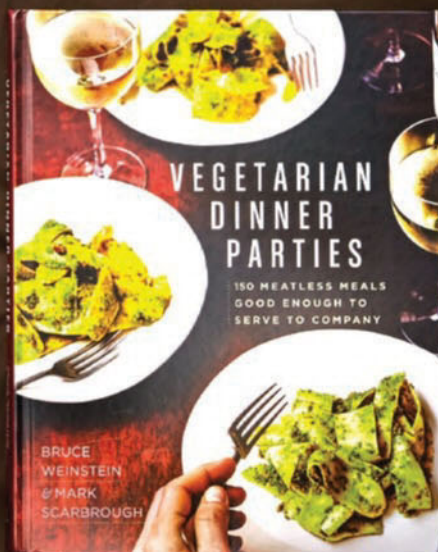
The holidays are a time of joy, love, and warm and fuzzy feelings. But not finding the right gift for the men in your life can tangle your nerves like knotted tree lights. Let us help with can't-miss, tension-free picks for the Athlete, the Epicurean, the Scholar, and the Jet-setter on your list, and you'll have plenty of time to relax and celebrate. That eggnog's not going to drink itself. ➔

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The Epicurean

An earthy bouquet of treats for that friend who knows all the best boîtes...

CLOCKWISE FROM TOP LEFT: SEASCAPE STRAWBERRY JAM AND TRIPLE CORN BLACKBERRY JAM BY **INNA JAM**, 10 OZ., \$13.50 EACH, BIGBOTTOMMARKET.COM; COFFEE CUP AND PLATES FROM "LES MAISONS ENCHANTÉES" BY **HERMÈS**, \$75-\$105, HERMES.COM; APRON BY **TILIT CHEF GOODS**, \$85, TILITCHIEFGOODS.COM; HOT AND SWEET **MENDOCINO MUSTARD**, 9 OZ., \$6.50, BIGBOTTOMMARKET.COM; *VEGETARIAN DINNER PARTIES* BY BRUCE WEINSTEIN AND MARK SCARBROUGH (**RODALE**), \$32.50, BARNESANDNOBLE.COM; PICNIC BASKET BY **KAUFMANN MERCANTILE**, \$69, KAUFMANN-MERCANTILE.COM; **HORNITOS** BLACK LABEL, 25.36 FL. OZ., \$29.99, HORNITOSTEQUILA.COM; HAND SOAP BY **FURTHER**, 8 OZ., \$12.50, BIGBOTTOMMARKET.COM; MACARONS BY **LADURÉE**, \$26 (BOX OF 8), LADUREE.COM



The Scholar

The perfect array of additions for your favorite bookworm's collection...

CLOCKWISE FROM TOP LEFT: BRIEFCASE BY **BURBERRY**, \$2,095, BURBERRY.COM; IPHONE 5 HOLDER BY **TUMI**, \$75, TUMI.COM; DESK TRAY BY **BOTTEGA VENETA HOME**, \$950, BOTTEGAVENETA.COM; SPIRITUS SANCTI GOLD LEAF

LIMITED-EDITION CANDLE BY **CIRE TRUDON**, 9.5 OZ., \$105, CIRETRUDON.COM; BLACK ROSE CREAM MASK BY **SISLEY PARIS**, 2.1 OZ., \$162, SISLEY-PARIS.COM; WATCH BY **HERMÈS**, PRICE AVAILABLE UPON REQUEST; HERMES.COM;

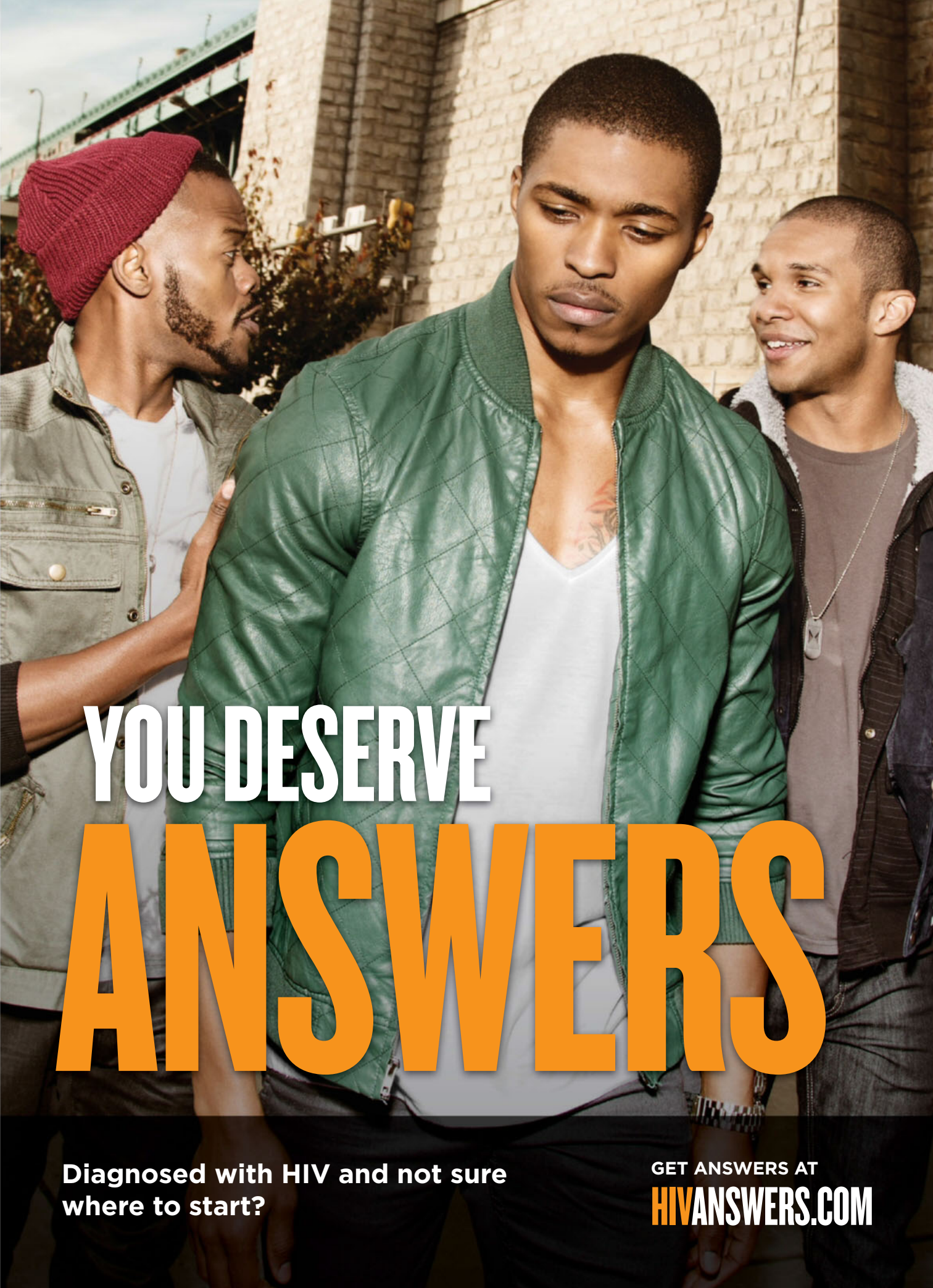
SPANISH LEATHER COLOGNE BY **GEO F. TRUMPER**, 3.5 FL. OZ., \$80, BIGELOWCHEMISTS.COM; CUFF LINKS BY **TOMMY HILFIGER**, \$60, USA.TOMMY.COM; JUSTE UN CLOU BRACELET BY **CARTIER**, \$7,200, CARTIER.COM; SELF-INKING STAMPER BY

WMS & CO., \$160, WMSCOINK.COM; A5 NOTEBOOK IN PEBBLED LEATHER BY **COACH**, \$168, COACH.COM; TEC FLEX FOUNTAIN PEN BY **PORSCHE DESIGN**, \$649, PORSCHE-DESIGN.US; GLASSES BY **MOSCOT**, \$255, MOSCOT.COM

The Athlete

Bright and sporty options for the guy who likes to keep moving...

CLOCKWISE FROM TOP:
THE AGE OF INNOCENCE;
FOOTBALL IN THE 1970s, BY
REUEL GOLDEN (TASCHEN),
\$59.99, TASCHEN.COM;
SWEATPANTS BY DIESEL,
\$178, SHOP.DIESEL.COM;
LEATHER FOOTBALL BY
SHINOLA, \$135, SHINOLA.
COM; SUNGLASSES BY 3.1
PHILLIP LIM BY LINDA
FARROW GALLERY, \$280,
LINDAFARROW.COM;
EUCALYPTUS DEODORANT
BY MALIN+GOETZ, 2.6
OZ., \$18, MALINANDGOETZ.
COM; MICOACH FIT SMART
FITNESS TRACKER BY
ADIDAS, \$199, ADIDAS.
COM; SNEAKERS BY
SALVATORE FERRAGAMO,
\$795, FERRAGAMO.COM;
PARK ROW CITY CRUISER
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DIORHOMME.COM; PASSPORT
HOLDER BY **VALEXTRA**, \$260,
AVAILABLE AT

BARNEYS.COM; JETMASTER
AUTOMATIC WATCH BY **MICHAEL
KORS**, \$395, MICHAELKORS.COM;
MEN IN THIS TOWN BY GIUSEPPE
SANTAMARIA (**HARDIE GRANT**),
\$29.95, BARNESANDNOBLE.
COM; DOPP KIT BY **CALVIN**

KLEIN, \$45; CALVINKLEIN.COM;
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(6 TABLETS), PROSPECTORCO.
COM; SOCKS BY **JONATHAN
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JONATHANADLER.COM; TUNDRA,

EAU DE PARFUM, BY **ROUGE
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In the lengthy creative process of photographing the annual OUT100, we always end up with many amazing images that we don't have space for in the portfolio. Here is a setup featuring the Drums' Jacob Graham (left) and Jonny Pierce (right) referencing the iconic 1993 video for Pet Shop Boys' "Can You Forgive Her?" And with so many Grace Jones images to pull from, we couldn't resist putting Angel Haze into the complicated, Jean-Paul Goude-inspired origami setup below.



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31PhillipLim.com

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Bottega Veneta
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us.Levi.com

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Movado
Movado.com

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NicholasKirkwood.com

Nili Lotan
NiliLotan.com

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Thomas Pink
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Tommy Hilfiger
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Union Made
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Versace
Versace.com

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shopWasteland.com

STYLING BY MICHAEL COOK, GROOMER: ANGELA DICARLO, PULLOVERS BY VICTORINOX (THE DRUMS), STYLING BY KYLE BLACKMON, SET DESIGNER: ADI GOODRICH, MAKEUP: BRANDY ALLEN/EP/IPHANY AGENCY, HAIR: TIFFANY DAUGHTERY (HAZE)

THE

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Metamorphosis, an Hermès story



Photo: G. Etienne

